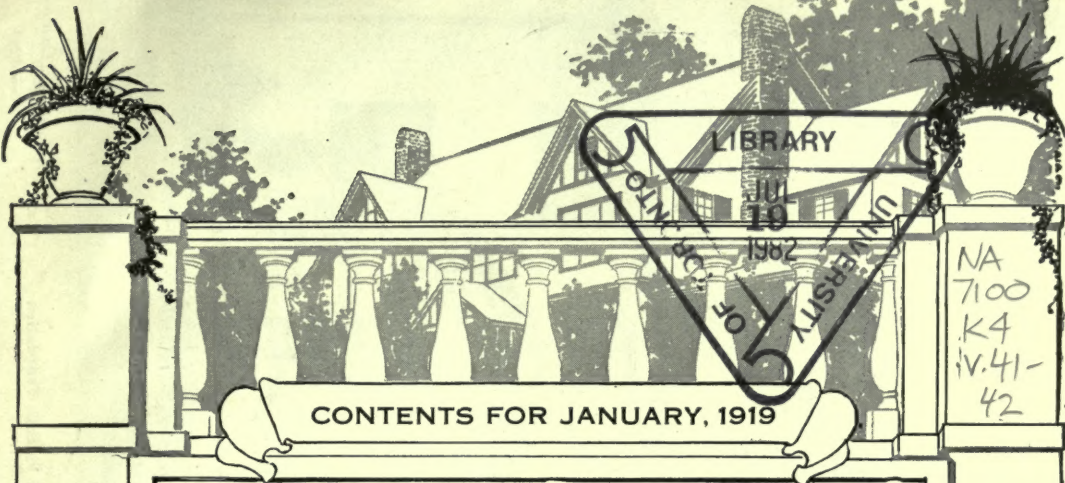


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KEITH'S MAGAZINE

ON HOME BUILDING



CONTENTS FOR JANUARY, 1919

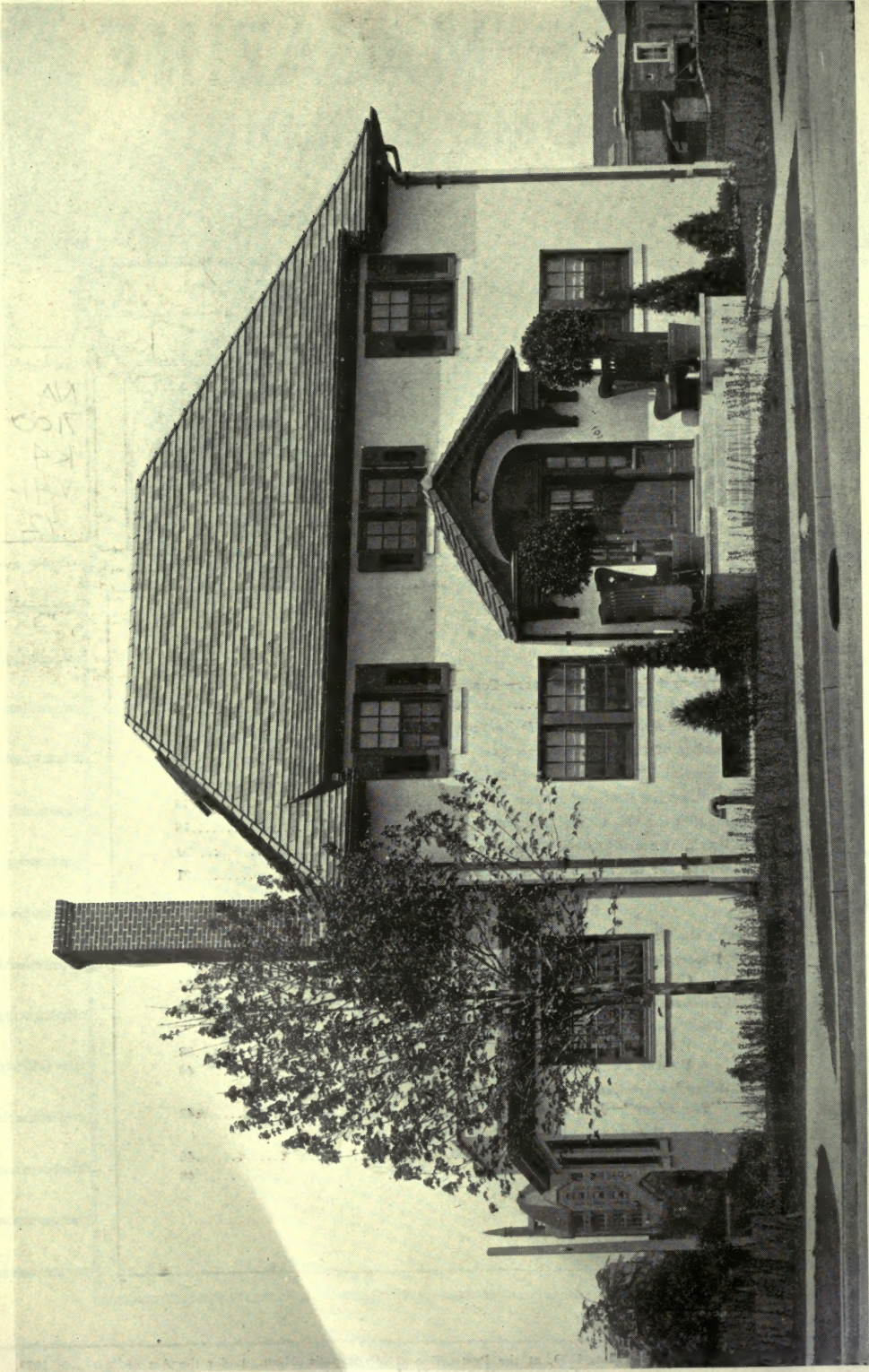
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	Page
Laurelhurst Group of Cottages—Community Platting— <i>Louise N. Johnson</i>	5
The Home Made Over— <i>Noble Foster Hoggson</i>	8
Planning of the War Garden— <i>Geo. W. Hood</i>	12
"Hooverizing" Old Furniture— <i>Helen Newman</i>	15
An Attractive Home of Stucco and Tile.....	16
Camouflaging the Small Residence.....	18
A Brick, Tile and Stucco Residence.....	20
Planning for the Space Under the Roof.....	21

DEPARTMENTS

Inside the House—

Decoration and Furnishing— <i>Virginia Robie</i> <i>Color Relation to Everyday Living</i>	24
Answers to Questions on Interior Decoration.....	32
The Table and Food Conservation <i>Wild Game in Winter</i>	38
<i>Winter Puddings</i>	40
Building Material and Notes on Heating, Lighting and Plumbing <i>"The Floor"</i> — <i>John Upton</i>	42
Woods and How to Use Them <i>Forestry Policy</i>	46
<i>Ash</i>	48



A stucco home at Forest Hills Gardens—Built by Sage Foundation

Courtesy of Atlas Cement Co.

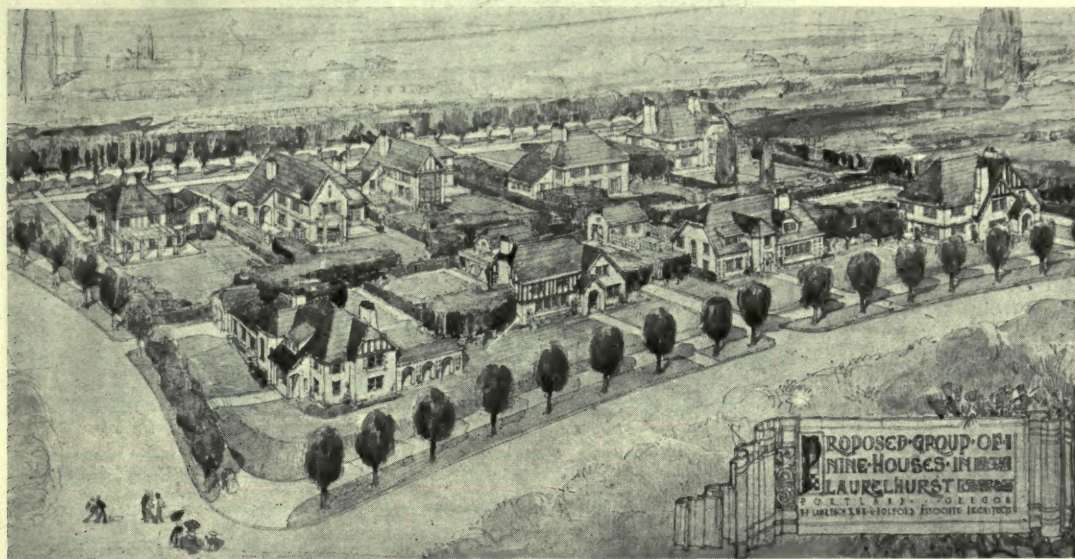
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KEITH'S MAGAZINE

VOL. XLI

JANUARY, 1918

No. 1



The Laurelhurst Group of Cottages Community Platting

Louise N. Johnson

THE importance of the problem of designing homes not only to place the individual structure to the best advantage by tasteful placing on well laid out grounds, but to harmonize with adjacent homes, that each may enhance rather than detract from the other's value, has always been a cause of study by discriminating home builders. The too familiar picture of an Oriental bungalow, a Colonial mansion, a fussy modern house, and perhaps an apartment, side by side as they stand in a typical American city, has caused a great deal of research in an effort to eliminate the depreciation of values caused by this condition.

The true value of harmonious environment is perhaps best seen in foreign coun-

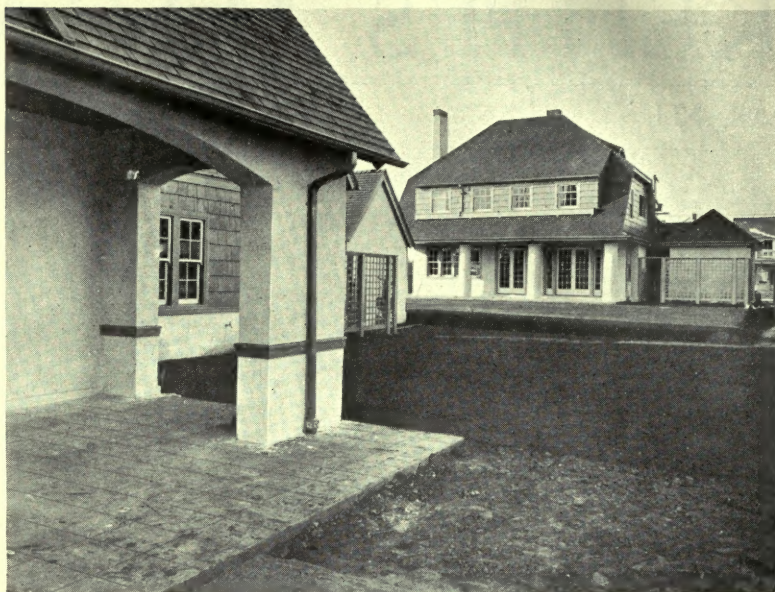
tries where a certain style of architecture has become established. The rude contrasts so prevalent in modern American building are thus obviated. The spirit of harmony prevails even in their small hamlets whose picturesque huts depend not at all on their architectural value, but on their similarity and sympathetic blending with their surroundings. Nearly every nation points to some style of architecture as being peculiarly its own, but progressive America has as yet only adopted types of architecture from every country, even the most remote corners of the globe, and has not yet developed her own.

Where the grounds are large and can be platted to accord with the house, the atmosphere the home has striven to attain

may be sustained; but average building lots in our cities have not this advantage. Commercialism has to a great extent hampered individual sway in the scope of platting.

The Laurelhurst Group is an innovation in building projects, and was planned to be a model of what may be achieved in distinctive and artistic residence architecture. Good taste in grouping the houses and sound architectural design, with tasteful planting of the garden space, has raised this tract to a high standard, and it has now passed the experimental stage.

A sightly tract of land was chosen by the Laurelhurst Company for its plan, which was skillfully laid out by Lawrence and Holford, architects, and George J.



The homes are set about a garden

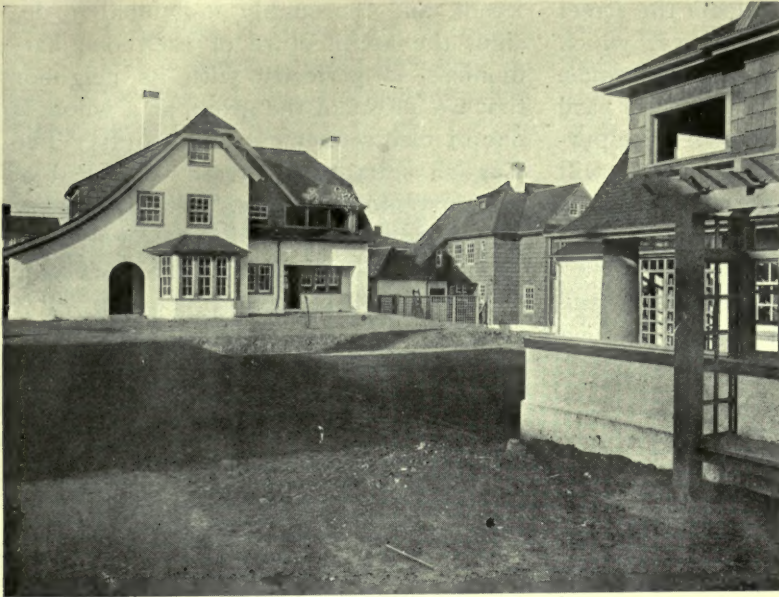
Otten, landscape gardener. The English cottage was chosen as the style of architecture, the cottages being grouped around a common garden plot in the center. In this common garden lies much of the charm which the group has gained. The love and care which the English people have devoted to their gardens has placed the English garden first in its rank, and today it stands without a peer, notwithstanding the lovely gardens of other lands. When these gardens have had a proper opportunity to develop, they will give a charming atmosphere to the whole group.

The perspective sketch shows a group of nine cottages as originally planned. These plans were later revised to some



A home in the Laurelhurst group

Lawrence and Holford, Architects



Part of the group has already been built

Lawrence and Holford, Architects

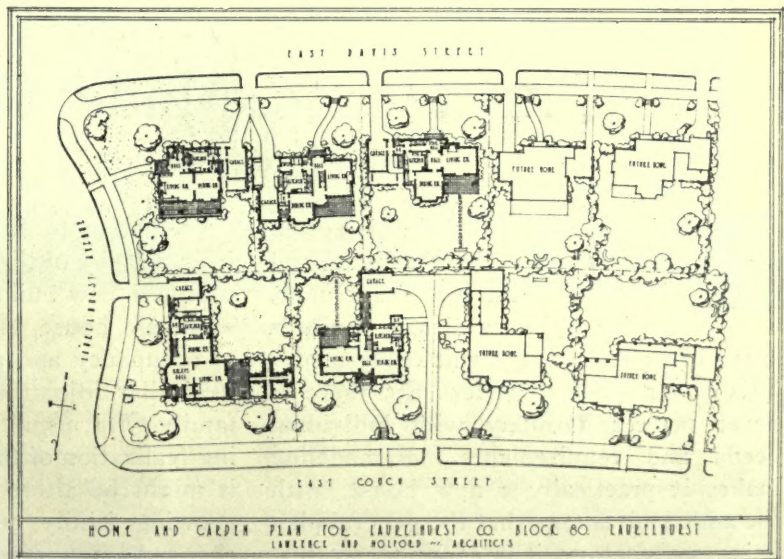
extent where it was found practicable. This sketch, however, embodies the idea which the planners wished to convey; i. e., that forethought and good design are as essential in laying out a group as in planning the separate homes. With this sketch as a foundation, the architects worked out the individual homes to their best advantage. The five now finished are an achievement in architecture, a study in blended colors, harmonizing lines and delightfully laid out gardens.

One of the features carefully considered was the placement of the individual home so that each would receive the maximum benefit of light and air and an unobstructed view in every direction, also the greatest degree of privacy. The din-

ing and living rooms of each cottage so face that they afford a view of the refreshing garden in the rear, and at the front of the house. Another feature worthy of note is the true English style of being set low on the ground, so that there is access to the garden.

The cottages and grounds being newly finished, with the bulbs still underground and the English hedges yet un-

planted, it will be necessary to describe what the landscape gardener intends to develop. The plan, as well as the rear view of the five homes, shows the ample garden space for the family use. No shrubs or beds will be planted in this central garden, but it will be surrounded by an informal English hedge of sufficient



The group-plan showing plans of individual houses

height to screen the lawn from the street and give the occupants privacy, which will encourage the use of the grounds. Only a very small portion of each yard will be set apart and used for service purposes, such as clothes lines, and this will be inclosed by lattice to separate it from the grounds, the lattice work being beautified by vines. All the hedges and shrubs will be placed close to the houses and around the large center garden, leaving the remainder of the site for beautiful lawns. On a warm summer night this enclosed space, free from backyard eyesores, yet with all of its privacy, will prove a delightful retreat. The Laurelhurst Company estimated that not more than ninety per cent of the people in the Northwest take advantage of their yards for recreation during the summer months, and attributed the fact mainly to the unsightliness of the rear and the publicity of the front. Another commendable feature of the group is that the rear view of each home is quite as pleasing as any other part, and has been given an equal amount of consideration. Each has a roomy back porch with French doors opening on the garden.

Though each cottage is distinctly dif-

ferent, and thoroughly individual in design, the architecture of each one harmonizes so perfectly with its neighbor that the effect of the group as a whole is one of rare refinement and beauty. The English cottage illustrated is typical of the surrounding homes. What is true of the outside color scheme is equally true of the interior finishing. Each cottage has its individual color, yet the whole scheme blends into a harmonious whole. Inside the cottages each room is finished in a luxurious tint, with variety in the finish, yet no tint clashing with another. The same discriminating care is shown in the selection of wood finishes, and of fixtures.

Nothing has been spared to equip the cottages as model homes, with every convenience to the occupants. The homes vary in size from seven to ten rooms. Each has a separate lavatory on each floor, also a servant's room with individual lavatory in the well appointed attic.

Each cottage also has a garage, placed either where it forms part of the main roof lines of the house, or out of the line of vision altogether. In such case the garage is connected with the house by a pergola and covered passage.

The Home Made Over

Noble Foster Hoggson



THE remodeled house is often more comfortable, charming and satisfying than one built new.

Buying a house already built is much like purchasing a suit ready-made; it is never quite a perfect fit; there is never perfect harmony with individual needs and requirements. Remodeling makes it practically a new house, with the added advantage that the general plan being satisfactory, it is easier to see just what modifications and improvements are

needed than to see them in imagination from a study of the architect's plans for a complete new building.

An old house, endeared through years of occupancy and association grows into a familiar adjustment to the needs of the family. But usually there comes a growing realization of the many ways in which it might be altered and improved. The growing family require more rooms or changed arrangements, or the taste of the owner becoming finer with the years, or

bettered fortune allowing him to make his dreams a reality, brings him face to face with the problem of remodeling his home, should he not care to move to a

fectly by proper remodeling which may really prove an actual transformation. Remodeling gives a stamp of individuality to a dwelling as nothing else can, for



A remodeled city house

Courtesy Hoggson Brothers

new dwelling which might prove, when tested by occupancy, less satisfying.

The two principal reasons for remodeling are the utilitarian and the aesthetic; the need of more space or more convenience and comfort and the natural desire to make the home more beautiful to the eye. Both requirements can be met per-

it means the revising of the building, within and without, to harmonize with individual tastes and needs.

The fronts of most city houses have a characterless sameness differentiated, in a long row of residences, only by their numbers. In remodeling, the lines of the stoop may be changed, giving a new ap-



A Kansas home before remodeling

pearance. The door is to a house what the face is to the individual; by simple treatment it can smile charm, grace and welcome to family and guests. Windows, too, can be made something more than mere openings for light and air, and the whole exterior so modified by just the right touches in just the right places, that what was merely one house in the block may seem somehow to become the one house in the block.

The architectural possibilities in the building of a city house or its remodeling are in many ways limited as compared with the country home. There are usually no grounds around it; its neighborhood and its environment must be accepted, in general, as beyond the individual's power to change; he cannot usually modify them as he can, to a considerable degree, in the country. But the problem, by being thus limited and concentrated, becomes, in a way, even more stimulating, and more interesting.

The rear of the dwelling may give space for extension in the way of extra rooms and conveniences that will add real joy to the hearts and lives of the family. The possibilities of the city back yard is usually quite unrecognized.

The space is so small that it seems little can be accomplished though in reality the problem, by being thus concentrated, becomes more interesting, and this neglected and slighted bit of ground may be made a veritable delight, with a charm which is

all its own.

From the front stoop to the back fence, the interior of the house with its architectural features, its furnishings and its decorations, should all be considered as a unit. And it is this conception of it in its unity that will give the fine harmony essential in perfect remodeling. The interior can be so changed, by rebuilding within the walls, by alterations, by redecorating, and by refurnishing to accord with the owner's taste that he will realize



Courtesy General Fireproofing Co.

Root & Simens, Architects

The house had quite a changed appearance when remodeled



A conventional back bed room of some decades ago

the joy not of living in a mere ready-made house, but in one that incarnates his own individuality in his home.

Remodeling the interior of a house may be either architectural or decorative in its character, or may combine both features of improvement. The older cities

are filled with rooms of the type of the "third floor, back," not unlike the one shown, typifying a survival of the uncomfortable things of the past; the aggressive marble mantel with its heavy black-girdled fireplace, its stiff chairs and its grim outlook.



The "Third Floor Back" shown above has been transformed

Courtesy Hoggson Brothers

This hopeless room was born anew when a fresh, bright spirit transformed it. The end of the room is filled with double windows and a comfortable, inviting window seat. The walls are paneled, using soft Japanese colorings, entirely transforming the old, hopeless room into one of simplicity and charm.

An extension may be added to the rear of the house giving opportunity for the making of an extra bathroom and sleeping-chambers or the addition of a library, smoking room, conservatory, billiard room, breakfast room, or some other room long desired but heretofore impossible. The additional space thus acquired may be diverted into increasing the size of other rooms that have proved too small for the growing needs of the family.

Sometimes an alcove supplanting a

doorway, a long, high stained-glass window let into the wall of a room, the rebuilding of a conventional narrow window into a wide bay, the building of a tempting window seat, the installing of an open fireplace, the remodeling of interior doors may be architectural changes that literally transform the house and give a real glow of new pleasure to the home.

Decorating brings a whole floor into the same key of color and harmonizes wall coverings and draperies with the furniture, connecting the discordances that often come unknowingly into a home by the accumulating of furnishings bought at different times and growing into stronger rebellion of contrast. True decorating unifies, simplifies and harmonizes all detail in accord with one dominant note.

The Planning of the War Garden

Geo. W. Hood



WHEN one makes a statement that from 600 to 1,500 dollars can actually be produced from an acre of war garden grown in a number of back yards, the public looks with suspicion. The suspicion might be well founded if it cannot be dispelled by actual tests from well planned gardens. A number of small gardens grown under varying conditions, actually produced such returns as proven by records that were taken. This fact therefore emphasizes the great necessity of carefully planning your garden. No great industries were ever built up in a haphazard manner. No great amount of food is going to be grown in our new gardens unless a well planned and thoroughly thought out scheme of planting is adopted. It means community work; it means diligent effort put forth by every gardener. Food will be needed

more than ever, during the coming year.

When you realize the great amount of land that is cultivated in small areas, you are impressed with the immensity of the results. By actual tabulation of all vacant land taken in a town of 60,000 people it was found that there was available over 900 acres suitable for growing gardens. How many thousands of acres are thus available in the cities and small towns of this country? This land must grow something. We must not be satisfied with a meager return from this soil, but the maximum yield that the soil will produce.

The first great step to produce the greatest yield from this valuable land is to have a definite working plan and a thoroughly thought out scheme of planting. No large building was ever constructed without a most minute detailed plan and no garden should be started without a plan drawn to

scale and constantly before the planter.

You ask, "Why do I need a plan for my garden? I keep my ground well occupied. I grow what I need," etc.; but have you systematically planted your ground? Have you worked out the best rotations? Do you practice succession and companion planting? Do you plant your crops in the proper relation to each other to make the most out of your garden? I dare say you do not, because without a preconceived plan and a worked over drawing this is impossible.

The planning of the war garden should be done in the winter months. This time is the least active in the garden calendar. The garden work should be a year around enterprise, and not a spasmodic undertaking during the early spring. Now is none too early to begin the planning of next spring's garden work.

As a rule a gardener never gives any thought to the purchase of his seed until

GARDEN PLAN
75' x 100'

2'	Blackberries	
5'	Raspberries	
5'	Currants	Gooseberries
5'	Asparagus	
5'	"	
3'	"	Rhubarb
10-5	Strawberries	
2'	Lettuce	Onions
	Spring followed by	Green Beans
	Early Radishes	medium Radishes
10'	Beets	Late Carrots
	Early Carrots	
2'	Salad	
	Turnips	
	Early Cabbage	Endive
	Cauliflower	
10'	Egg Plant	Peppers
	Green Beans	
	Wax	
5'	Early Tomatoes	
	Late "	
	Early Potatoes	
	Late "	
	"	
	Sweet "	
	"	
	Early Sweet Corn	
	"	followed or interplanted with Squash
	Medium "	
	Late "	
	"	
	"	
	"	

GARDEN PLAN
40' x 60'

Hot Bed 6' x 12' 0"	Cold Frame 6' x 12'	Seed Bed 6' x 9'
10' 0"	Early Strawberries	Late Strawberries
5'	Currants	Gooseberries
2'	Asparagus	Rhubarb
	"	
	Lettuce followed by Beans - Radishes	
1'	Spinach	
	Onion Sets	
	Beets	
	Parsnips	
1'	Carrots	Salad
	Green Beans	Late Beets
2'	Wax	Carrots
	Cabbage	Turnips
3'	Tomatoes	
	"	
	Egg Plant	Peppers
	Potatoes	Turnips
	"	"
	"	Endive
	"	"

a day or so before actual planting arrives. This practice, to say the least, is not recommended and oftentimes results in bad practice being followed which could have been avoided had more thought been given to the purchase of the seed. Where the work of planning the garden begins in the early winter it makes possible the early selection of the crops and the ordering of the garden seed before planting time. When a garden plan is drawn to a scale on a piece of paper you can figure out very accurately the amount of seed that is required. This is not only important from the standpoint of cost but most valuable in the economic use of our seeds, which are very scarce now. It is not a wise policy to purchase a larger amount of seed than you require, because as a rule new seed each year is more desirable than seed held over for several years. In fact many of our vegetable seeds are worthless after they are more than one year old.

By working out a plan in advance of the planting season, the garden can be ar-

ranged in a systematic way, allowing space for each crop and planting in proportion to the size of the family. The different crops included in a garden will vary with the individual, but the following suggestion might help in arriving at a

- GARDEN PLAN -
25' x 35'

6"	Carrots	Corn
9"	Chard	
9"	Spinach	Corn
	Radishes	
9"	Endive	Early Cabbage
6"	Onion	Seeds
	Cauliflower	Drumsticks sprouts
	Onion	"
	Tomato	Lettuce
	Early Turnips	
12"	Early Beets	Late Beets
12"	Salsify	Parsnips
9"	Wax Beans	Swiss Chard
	Green "	
	Spinach	
	Shall Beans	
	"	
	"	
	Spinach	
10"	Early Peas - followed by late Cabbage	
10"	"	"
	Mid Season Peas	" " " "
	"	" " "
	Tomatoes	
	Late Peas	
	Tomatoes	
	Late Peas	
	Cucumber	

definite conclusion. I believe that the garden should be planned with some degree of permanency and for that reason should include some of the small fruits.

The policy of including small fruits must be determined by the size of the garden, and, where the space is small, it will usually not be advisable to include these crops. However, in a garden large enough, I think a short row of currants and gooseberries should find a logical place. These fruits are easy to grow, stand neglect and usually give abundant

and consistent crops. A few currants and gooseberries will supply all such fruit an ordinary family can use. If the garden will permit, a row or two of blackberries and raspberries should be included. These brambles usually do well in most parts of the country and give a supply of fresh fruits which is usually more desirable than that purchased in the open market. Strawberries should also be included among the small fruits planted in the garden. This delicious fruit is well known to every one and one can hardly realize the enjoyment of being able to go into your garden and pick fresh fruit from your own plants.

Besides the small fruits which are more or less permanent, the garden should include rhubarb from which pies, wine and sauce can be made. Asparagus, another perennial vegetable, should be more widely planted and should find a place in the garden. Too few people know the delicacy of this plant, because only a comparatively few people have developed an appetite for it.

The annual vegetables which should be included in the garden will depend upon the size of the garden, the taste of the family and the methods of cultivation. It will be folly for me to attempt to suggest the vegetables which each family might require and therefore the selection of the crops must rest wholly within the family. As a rule every garden should include some early salad crops, a few staple mid-season crops, and some late vegetables.

After the list of crops has finally been decided upon, the next step is to secure the best seed catalogs and pick out the varieties that will do best in your locality, then make a list of the crops. When this is done you can then proceed to make your garden plan.

The first step in the logical development of the garden plan is to measure off the ground. Get the length and width in feet. As soon as you know this, secure a

piece of blank paper. Drawing paper is best, but any wrapping paper that is smooth will answer the purpose. The next step is to adopt a reducing unit, that is a unit of measure or a reduced scale. It goes without saying that it would be impossible to make a plan as large as the garden, so we must reduce the garden to a size that will fit the paper. Let us take as an example a garden 60 feet wide and 100 feet long. If we desire a large plan we could use $\frac{1}{2}$ of an inch to equal one foot; that is for every $\frac{1}{2}$ inch on the paper, 1 foot of the garden would be represented and by this scale it would require a piece of paper 30 inches wide and 50 inches long.

This size, however, is a little too large to handle conveniently, and therefore we will find that $\frac{1}{4}$ inch to the foot will make a more desirable and serviceable plan. Using this scale, it would require a piece of paper 15 inches wide and 25 inches long and this size we find to be more desirable and workable. As the size of the garden either increases or decreases we can change our unit of measure and adopt either a smaller or larger unit as the case demands.

When this point is determined it then remains to secure your list of plants and lay each row off on the paper (see garden plan) and then follow out your plan when the planting season arrives.

“Hooverizing” Old Furniture

Helen Newman

ANY old chairs of comfortable shape, heavy wooden picture frames in which mirrors may be set, or other disreputable attic guests, may be inexpensively “Hooverized” by an amateur.

I commenced on a most hideous “mahoganized” arm-chair, with a green cushion. First I used varnish remover, which is simply brushed on, allowed to soak a little, then rubbed off, bringing all of the old surface-finish with it,—a dark, gummy mass, leaving the natural surface of the wood exposed. If there are spots of the varnish which do not come off readily it may be necessary to sand-paper the surface, in



An old chair made presentable

places at least. There were no such difficulties in this case, however. The wood should stand until it is fully dry.

Then I gave it 5 thin coats of Flat Black, allowing one day between each coat for drying, and finished it with a coat of Flat Black mixed with one-quarter the quantity of Brilliant Black. Before putting on the final coat, a rubbing with fine emery paper is advisable.

As a final decoration, a quaint wreath, in dull blue, rose and green, was stencilled on the wood, using oil paints mixed with a bit of gloss

white enamel. While the woodwork of the chair was left to dry, the cushions or stuffing of the chair was examined and

put into good condition, and covered with cretonne to match the room, and from which the colors for the stencil was taken.

When the chair was completed I had a really stunning "odd piece," that is much admired in the sun room. Since the chair was covered with pieces in the house the total cost is shown in the list given.

Flat Black	\$.40
Gloss White20
Brilliant Black20
3 tubes Oil Paint.....	.30
Varnish Remover30
Brushes50
Emery paper and Turpentine	.15

—
\$2.05

An old picture frame in the right size and proportions was converted into a charming tray for serving tea on the porch, giving it the same treatment as for the chair, but with the stenciled decoration fitted to the spaces of the frame. Small metal handles were set at the shop, to be sure of being neatly done. Then the frame was filled with the old glass over a piece of the same cretonne used in the

rest of the room, held in place by a board which was fitted to the rabbet of the frame and painted over.

If you have a piece of old-time needle work which you wish to preserve, it may be laid over a suitable background and put under the glass in a tray, instead of the cretonne. In fact, this is not only a good way to preserve a fine piece of handiwork—perhaps Grandmother's, or Mother's—but such a tray would make a most acceptable gift to any of the hosts of granddaughters or nieces; a gift valued for itself, and doubly valued as an heirloom.

A fine piece of such work, or an enlargement of a family crest or coat of arms may be set in the little upper square of a "Colonial mirror," with the narrow panel of mirror below. In these Democratic days the owner might feel impelled to state occasionally that the family crest was used merely as a memento, just as the fancy needlework would be. In either case it adds the bit of individuality which redeems the commonplace and makes one's abiding place into "my home."

An Attractive Home of Stucco and Tile



THE ever increasing desire for that which is new and distinctive in the design of homes finds its expression in these cities and suburbs which are generally known as "home" cities.

This house of strong character was found on the edge of a southern city which is noted for its domestic architecture. However, the evident substantial nature of its construction and the general plan makes it entirely suitable for reproduction in colder climates.

The exterior is entirely of white cement plaster. In this case, it was applied to

metal lath on wood studs, but if hollow tile were used, the appearance would be the same.

The simple square outline and the plain plaster surface are much relieved by the use of awnings with stenciled border. The green tile roof is beautiful and there is just enough lawn and planting to tone down the brightness of so much white plaster.

The copings about the porches are gray cement. It will be noted that the terrace walls are made thick and were hollowed out along the top for an edging of dwarf hedge.

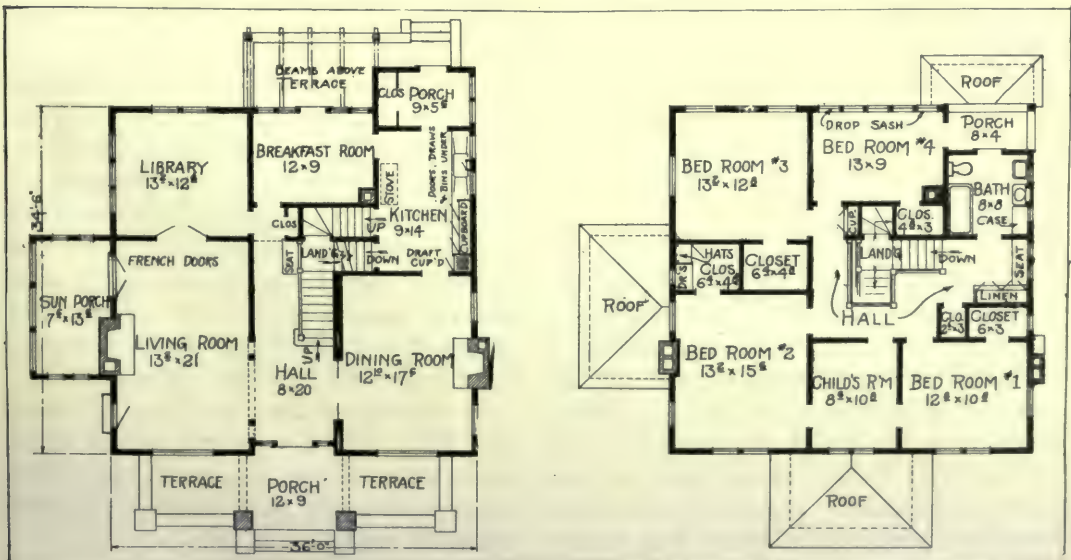


E. W. Stillwell, Architect

The general plan has the simplicity of what is so commonly described as the "box" type of house, built because of its cheapness. But the additional conveniences and comforts of this house make it desirable in many ways.

While the principal rooms lack the

built-in features which are a part of many homes, these rooms are all large enough for the use of pieces of furniture. It is thought that the general scheme of interior decoration and furnishing can best be handled by buying such pieces rather than building them in.



The house has two fireplaces, perhaps an unusual feature in the North, where furnace heat is necessary during so large a part of the year, but they assist greatly in ventilation, while adding much to the exterior as well as interior.

The combination stairway with doors to the back stairs and kitchen makes for privacy as well as convenience in the compactly planned house. In addition to the stairs going down to the basement from the kitchen, there are cement stairs from the outside at the end of the terrace.

The kitchen arrangement is noteworthy. Since the wall and floor space is largely used up by the five doors, it was necessary to give special attention in planning plenty of cupboard conveniences along the outside wall.

In one corner is a square ventilated cool cupboard. This runs from the floor to the ceiling and has two doors, enclosing about 12 lineal feet of shelving. Cool air is admitted from outside the house and circulation on the principle of the flue is secured by running a pipe from the top

upward through the roof. Shelves are built of grated wood slats and are removable for cleaning.

A one-piece counter extends from draft cupboard to the wall. This is twenty-two inches wide, forming long sink drains as well as a five foot work table under the hanging cupboards. Under the counter are five drawers, two drawer bins and a bread board. This cabinet, exclusive of the cooler, has 38 feet of shelving. There is a small soap cupboard between the windows. This is built on the principle of a medicine case, with a mirror door.

The second story plan offers splendid sleeping accommodations, the principal rooms having two exposures for light and ventilation. Bed room Number 4 is equipped with sashes which are balanced by weights. Using hinged stools, these sashes are made to drop down out of the way into wall pockets. This makes it a sleeping porch when such is desired. Closets are large enough to please most any woman; certainly much larger than most women ever have.

Camouflaging the Small House



As will be seen from the plan, the home here shown is in reality a small house, even though it does not so appear in the photograph. The sunporch being included under the main roof gives the appearance, from the front, of a much larger house.

The entrance is through a vestibule into the living room, with the dining room beside it. From the farther end of the living room are the stairs to the second floor, with a short run of stairs from the kitchen reaching the same landing. The living room, with the stairs at one end and a window seat at the other, takes the full width of the house. The sun porch, which continues the front line of the house,

opens from the living room with a glass door.

The dining room is not large, but a bay at the front and another at the side gives additional width where it is most desired in serving around a table. Beyond the dining room is the kitchen, of the kitchenette type, long and narrow, with sink and sink tables filling one side of the room and cupboards on the other side. The range is near the dining room door, and the refrigerator is placed on the porch.

On the second floor are three bed rooms and bath, with a sunporch which opens from one of the bed rooms. A convenient balcony over the rear porch opens from the bath room.



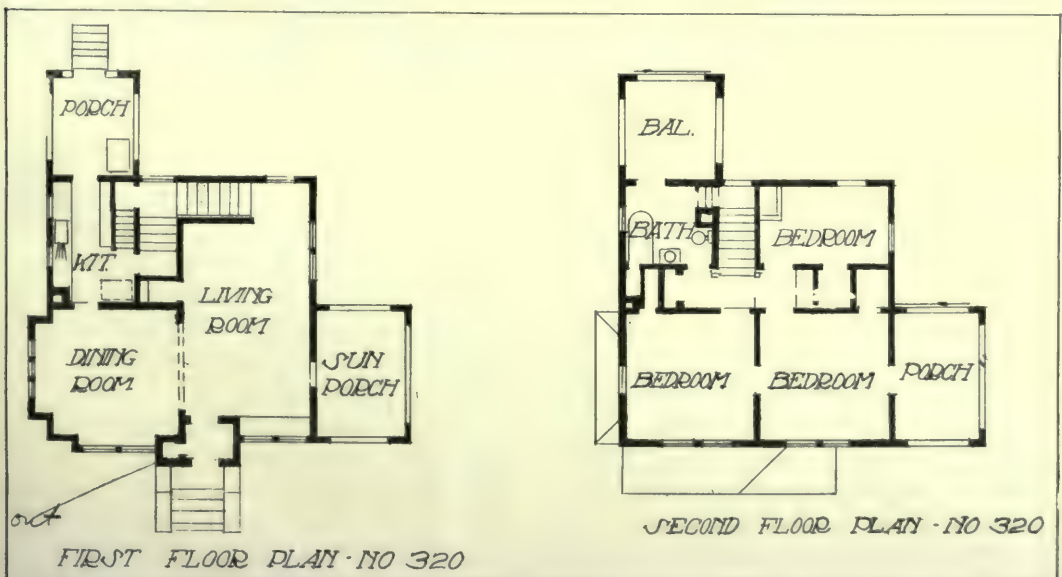
The porch comes under the main roof

J. W. Lindstrom, Architect

The exterior of the house is stucco, under wide projecting eaves.

The two porches, the sun room on the first floor and the sleeping porch over it, are flush with and extend the front line of the house, and are carried under the same sweep of the roof. On the first floor

the windows are similar to those in the living rooms. The sleeping porch, however, is so arranged as to open the whole space when desired. This is a wise arrangement as it really makes this into an out-door sleeping porch.



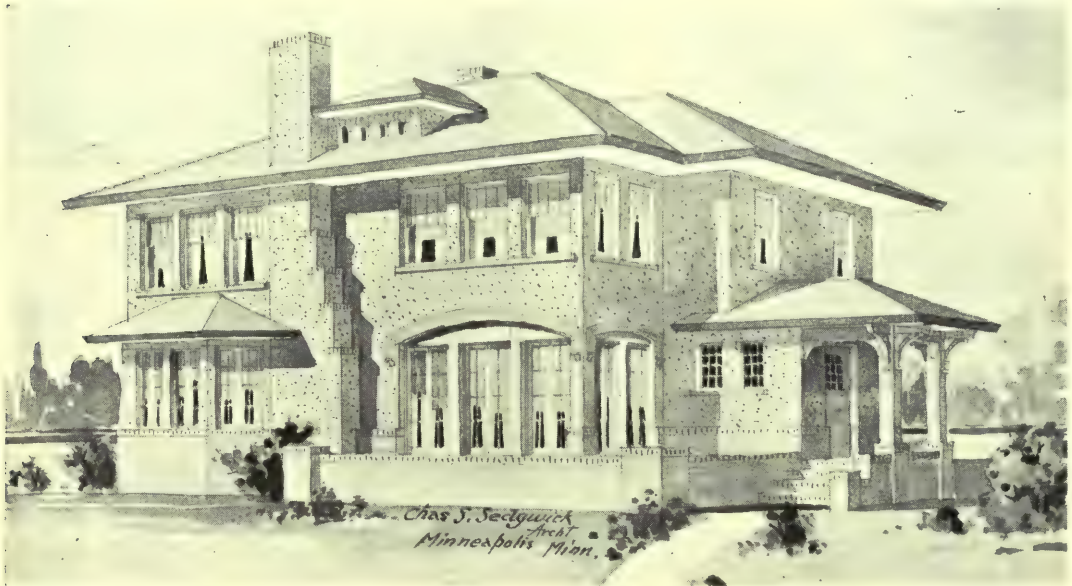
A Brick, Tile and Stucco Residence



It has been found that hollow tile can be used for the outside walls and partitions of the average residence for a cost not materially greater than for frame construction, and it has been sometimes figured at about the same cost. This home was designed for the constructional use of this material.

unusually bright and airy at all seasons of the year.

The entrance is at the end of the living room, through a vestibule into a small hall, from which the main stairs lead. A coat closet also opens from this hall. Beyond the stairs is the den. A small toilet room opens from the den.



A home built of hollow tile

Brick facing is used to the sills of the windows. Above that the outside face of the tile walls is coated with cement stucco with a dash coat finish.

The arrangement of rooms is planned for a south frontage, with an effect broad and rather low. The roof is low pitched and with wide projecting eaves.

While none of the rooms are large, the house is planned on a generous scale. The outside walls of both living room and sunparlor are filled with windows, which open the whole space, making the rooms

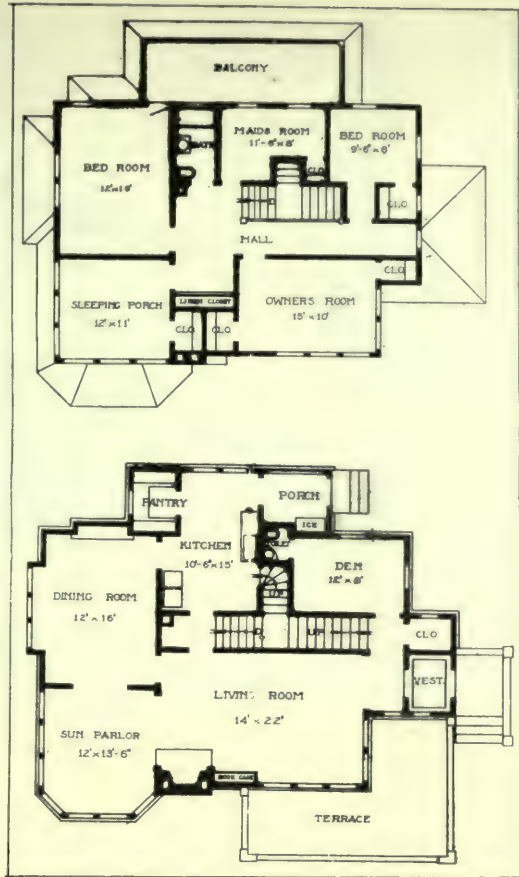
The fireplace is strategically placed at the junction of the living room and sunparlor, serving both. In fact the fireplace itself is the chief separation between the two parts of the room. The dining room opens from both living room and sunparlor with wide openings.

The arrangement of the stairs is rather unusual in its placing. A short run of stairs from the kitchen reaches a landing of the main stairs. The basement stairs are under the main stairs, accessible both from the kitchen and from the living

room. The long, somewhat narrow, kitchen is roomy, yet the work may be centralized by carefully planning the equipment. Dish cupboards may be placed near the sink; or a dish-washing sink placed in the pantry, with a tea-wagon, or "Lazy Susan" to carry the dishes to and from the dining room. Placing the ice box beside the kitchen door would save a few steps.

On the second floor are three good sleeping rooms, including the sleeping porch, and two smaller rooms. The larger room is presumably intended to be used as an up-stairs sitting room as it is shown without a closet. It is amply large, however, for closet or wardrobes to be built in if desired. The owner's room is well supplied with closets and the linen cupboards are ample and well arranged.

The second story is finished in white or ivory enamel. The main rooms of the first story are finished with oak, given a brown stain, with oak floors. French doors open from the living room to the terrace, and a type of casement windows are used in the sunparlor.



Planning for the Space Under the Roof



NOW that the building restrictions of war time have been removed, the home building which has been held in abeyance is ready to go ahead with a will. Additional home building is one of the first needs of the time as only industrial housing has been considered during the strenuous months just passed. The study of industrial housing has taken up many points which are of interest to the man building a home for himself, and he will take more than a little interest in all of the literature on the subject, which has been quite widely published in this and in every class of maga-

zines, even those which do not usually devote space to building subjects.

The first of the homes shown here has made a feature of the use of bowlders, for the chimney and for the porch.

The house is rather compactly planned, 28 by 36 feet for the body of the house, with a porch across the entire front, and only one story of height for the same width at the rear.

The entrance is into the living room, beside the ingle, formed by seats on either side of the fireplace. The stairs are at the other end of the living room, with steps from the kitchen to the landing, and



Bowlders are interestingly used

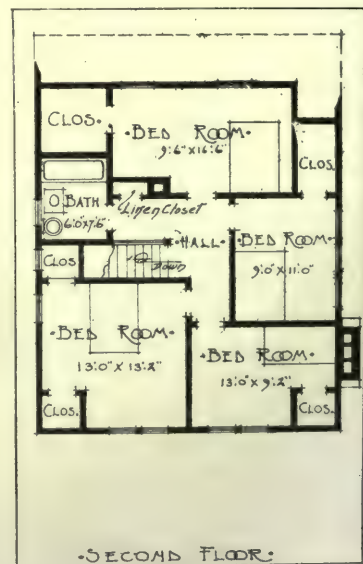
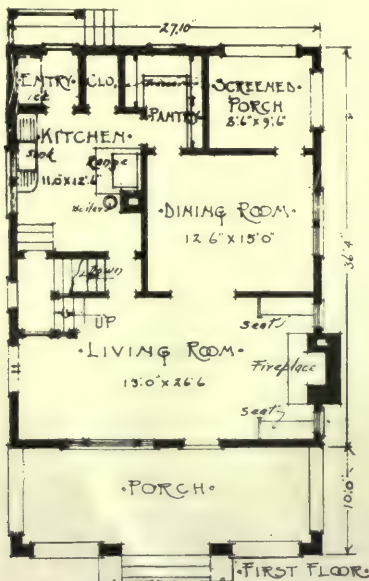
basement stairs under. Beyond the dining room is a screened porch and pantry. The pantry is so placed that it could be used as a breakfast alcove if so desired.

On the second floor are four bed rooms and a bath. Large, simply built dormers

give head room for the second story.

The second home is more along Colonial lines, with Colonial details in the porch. It has a gambrel roof, which is a favorite way of getting more head room.

This is a house of a larger type, with



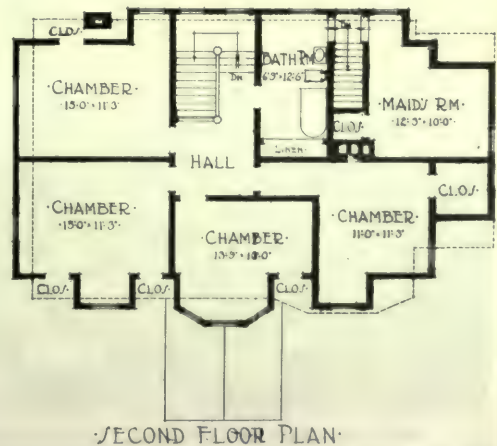
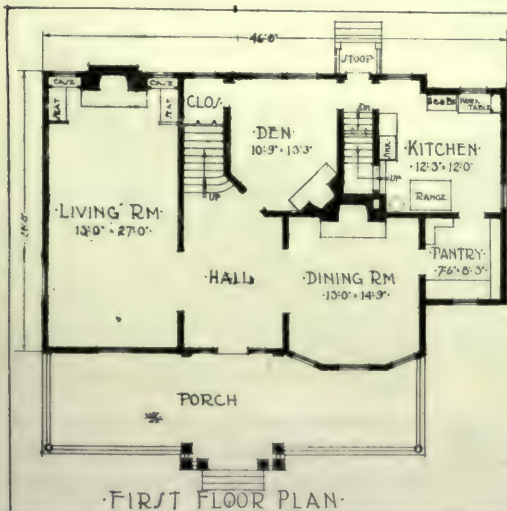


With Colonial porch and Gambrel roof

the central hall, so usual in the old Colonial houses. The living room takes the full width of the house on one side of the hall, with fireplace and seats at the extreme end. The stairs are set well back in the hall, accommodating a den, which is very conveniently placed, opening as it does both to the front and to the rear hall and which has a corner fireplace.

The dining room is placed on the other side of the hall from the living room and connects with the kitchen through a roomy pantry. Rear stairs lead up from the kitchen with basement stairs at the rear entrance beside the den.

On the second floor are four chambers and a bath room and a maid's room which connects directly with the rear stairs.



INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Color in Relation to Everyday Living

SIR JOSHUA REYNOLDS, David Garrick and the rest of that brilliant eighteenth century coterie used to discuss over and over, always arguing in a circle, the relative merits of color and line, line and color. Lesser lights have traveled the same circle, ending and beginning in the same place.

Architects and decorators no longer

argue the point, but work together to make the modern house true and beautiful in line and beautiful and true in color.

The ideal combination would be an architect with a strong feeling for color, a decorator with great respect for line and a client with an understanding of both. "Ideal" is an over-worked adjective, applied to everything under the sun, but here, if ever, it would appear to fit.

Another union productive of serene and consistent interiors is when the architect and the decorator are one and the same person. Houses thus built and furnished are the beacons which serve to light the path of humbler followers who gain inspiration, even though a totally different expression must of necessity be theirs.

Nearly everyone cherishes the memory of a perfect room,—perfect because it satisfied the mind as well as the eye—with the addition of a quality more difficult to define—that indescribable something which made it a true expression of the lives lived within. Possibly an English cottage contained the room, or an old New England homestead, or a modern country house. Wherever it may have been there was the charm of quiet spaces,



Dining room designed and decorated by Howard Major



The hall of the Hester House shows a delightful use of scenic paper

Howard Major, Architect

INSIDE THE HOUSE

of line, of color, of fitness, of the right thing in the right place. Different in type yet much alike in the real fundamentals are the rooms which remain in memory; and color plays a very important part.

The value of color and the great lack of it in our homes we are just beginning to

curtains at the Blimber school. They were probably drab with a little mustard in the high lights. Poor Paul! Perhaps if the curtains had been orange he might not have staggered Dombey, senior, with the question: "What is money, after all."

Jane Eyre had no such gloomy surroundings. Miss Brönte leaves little to the imagination in her word picture of the drawing room at Thornfield Hall: "Tyrian dyed curtains, white carpets on which seemed laid brilliant flowers, ceilings with snowy moldings of white grapes, crimson couches and ottomans, Parian mantelpieces, vases of purple spar, ornaments of ruby glass, and mirrors reflecting back the combination of fire and snow." Yet Jane



The hall in the Hester house from which a detail is shown

realize. Colors we have had in abundance. Color is quite a different thing. In the past we have erred in two ways; first by fearing pure color and holding to too strict a neutrality; second, by thinking little about the subject and combining too many unrelated tones. Pure color is happy, joyous and we are now finding it out.

Compare a room furnished in the modern manner with its prototype of ten years ago carefully decorated in a "low in tone" color scheme. Note the difference in sunshine and in atmosphere.

Paul Dombey complained of the "sad"

was not happy, and we, at this late day, shudder a little in the reading. We can imagine, however, with what joy the creator of Jane and Rochester, and the others who flit through the pages of that immortal book, penned this vivid setting, writing in the dust colored rooms of the West Riding parsonage and living the dulllest kind of existence. Psychologists might have much to say on this point. Penny dreadfuls, they tell us, are usually written by quiet, harmless people of grayest respectability, all of which is not so remote from the color question as seems

INSIDE THE HOUSE

on the surface. And the moral of all this is to seek color as an every day working background, not color run riot, but color used without fear.

The past few years have witnessed a great reaction against the neutral schemes so long in vogue. We are a nation of extremists. We have lost our heads a little over the matter. The purples and greens and flame colors so conspicuous in nearly every kind of decorative fabric must be used carefully or rooms will be merely garish. Unless gifted far above the average the home decorator will gain the best results by using bright color in comparatively small areas, depending on quiet tones for the large expanses. A trained decorator can handle the subject in a different way. Often color of brightest key used liberally will please and satisfy, but a trained eye and hand and mind are back of the undertaking.

Area in color, relative intensity, laws of contrast and laws of harmony the best professional decorators know all about, and although their interiors never shout this knowledge, it is nevertheless expressed in every line. Sometimes beautiful rooms are achieved without this guidance, but never without much study and careful planning on the part of the owner.

The rooms chosen for illustration show in a convincing way the points in question. They are work of Howard Major, architect and decorator. Even in black and white reproductions the color values are retained, also repose, simplicity, and a fine balance between plain and figured surfaces.

In the hall of the Hester house at Glen Cove, Long Island, a delightful use of a bold scenic paper is shown. Set in panels instead of covering the entire walls, a Zuber landscape design combines agree-

ably with plain paneling and the deeper tone of the floor covering. The color harmony of the background is a subtle, closely related one, leading up to those brilliant tones in the dining room. The veined marble sur-base, the marble and metal tripods holding candles, the old glassware on the consols, the varied tones in the foliage, water and costumes of the paper, add life and color.

The architectural beauty of the cornices,



Bold landscape paper in a modern Colonial house

INSIDE THE HOUSE

mouldings, or a door is conspicuous, also the harmonious lighting.

Although not strictly "period" every bit of furniture and every scrap of carv-



A panel in the wall

ing are interrelated; and continued in the dining room where a Louis XVI fire-place of unusual purity and a dozen Adam chairs help form another consistent ensemble. An old printed fabric of mythological design in which a stunning red appears gave the color hint for hangings.

In another dining room the scheme is developed on different lines, but with the same skill in handling solid and patterned surfaces, and the same regard for contrast and repetition in the use and application of color.

In the living room of another house Mr. Major has used color liberally, on the walls, that rare greenish blue or bluish green which is usually spoken of as "Italian," although several continental countries might claim it.

We find it in Italian roofs and blinds, in old French fabrics, in Bavarian painted furniture, and fortunately in a few American interiors. This is the color which combines graciously with all the grays, with gold, with black, with the tones of many different woods and with certain shades of orange and of flame.

In the oak paneled room of another house harmony of a different type is secured. The books within the recessed shelves, the old decorative landscape hung against the panels, the gay printed linen of the divans, the more formal hanging of the window, the lampshades and flowers all add their quota of glowing color.

"Glow" is the word that these rooms bring to mind, and it may be said that many costly and elaborately furnished houses have not a trace of it.

In a small house the color question is of great importance. When the householder can stand on his hall rug and look into the face of his living room, dining room, and possibly kitchen, it is a wise plan to devise a color scheme that will bring the various faces into harmony. If the living room is deeply green, and the dining room brightly red, and the kitchen coldly blue, the effect is like that of an old-fashioned patchwork quilt. Each "square" in itself is quite peaceable, but



brought together they wage war one upon the other. Such a house suggests the old-time kaleidoscope, once seen in country parlors. The bits of glass composed bright and fanciful patterns, which pleased because they soon fell to pieces. Ugly walls do not fall; they remain and become a part of the lives of the people who live within them.

The members of one family seldom have the same likes and dislikes. Red pleases one and offends another; yellow appeals strongly to a third; while blue is the chosen color of a fourth. These are not mere whims; there are reasons why one color produces pleasure and another the reverse. To many people green is restful, red stimulating, and blue depressing. But under certain conditions these colors may have

quite a different effect. Blue when combined with green is anything but depressing, while red, if placed in a dark room, will so absorb light as to seem positively gloomy. Green holds its own, but is warm or cold according to the proportion of blue or yellow with which it is composed.

Color has the power to alter apparently the proportions of a room. Red contracts, blue and yellow expand; green, unless very dark, has little effect, keeping the walls, as decorators say, well in place. Tan, gray, and pink have the effect of adding space, while brown, unless very light, has the same quality as green. If color is such an important factor in adding or diminishing space, in creating an impression of light or darkness, it is a valuable weapon and well worth studying.

Buying by Proxy

Keith's Guide on Home Decoration and Furnishing
Brings Some Notes from the Shops

Through this department we offer our readers, under "Buying by Proxy" and "Answers to Questions on Interior Decoration", a most practical and valuable service. Letters of inquiry will be answered and expert advice on House Decoration and furnishing will be given free of charge. Enclose stamp for reply. Write on one side of the paper only.

IR E P L A C E fittings, reading lamps, candlesticks and candle-shades, and single pieces of furniture, are among the things which are displayed in the shops. Time and labor saving devices make a strong appeal.

A coffee percolator is among the good table devices and is of American make. It is simple in construction, consisting of a white porcelain pot, into the top of which is fitted a nickel receptacle for the powdered coffee, the water being forced over it from below when a certain degree of heat has been generated in the pot. The cook can see when this process is complete without removing the lid,

since the latter is of clear pressed glass. An iron rack is sold with each coffee-pot, on which it is intended to rest, affording a protection from the alcohol or gas flame underneath. The principle of the cooking is like that of foreign pots, but the use of porcelain instead of brass or copper makes the machine easier to keep clean, and its price, three and a half dollars, is reasonable.

A good-sized tray holds an attractive set for cooking eggs. In the center is an egg-shaped copper receptacle which bisects, disclosing an interior of nickel to hold water at the base, and a shelf above which is pierced with several round holes, each intended to hold one egg. The water

INSIDE THE HOUSE



Cups without handles may be used with copper coffee service as there are metal standards with handles to hold the cups

boils up around this shelf, and the receptacle beneath for alcohol is reversible, one side holding just enough alcohol to soft-boil the eggs, and the other just enough for hard-boiling when all has been con-

sumed. Dainty egg-cups of copper with three slender legs and a handle, complete this convenient equipment, the cost of which is twelve dollars. Smaller in size and cost is a small after-dinner coffee pot, sugar bowl, and cream jug on a tray, in nickel, of a perfectly plain but excellent shape, and with an odd little basket handle of wicker for each piece.

A copper tea-service of four pieces is really more beautiful than silver, which seems somewhat lack-luster by comparison, and costs far less. With it are displayed cups and saucers of lustre china, whose brilliant glaze is almost as metallic as copper, and harmonizes with it to perfection. Another combination of beauty and utility is a large platter in china, with nickel arrangement beneath, which contains hot water, and a hooded cover. The knowing one says that even a beefsteak may be kept hot in this receptacle without loss of flavor.

Shown with the percolator is a samovar for tea making. The tea leaves are placed in a tea ball which is then drawn up into the cover and held there by a lock in the chain. The steam arising from the water swells the leaves. As soon as the water boils the lamp is extinguished, the ball is lowered into the water and at the



Desk on old spinnet lines, Mahogany candlesticks

INSIDE THE HOUSE

end of three minutes is raised and secured to the cover again. The result is the most perfect tea. The samovars are made of copper, of nickel plate, and also of silver plate.

For the kitchen are many time saving helps, among others a water-less quick cooker, which cooks all vegetables without water, except the water that adheres to them when washed. There are three bottoms to the dish—the protection bottom, which is raised from the stove so the hot air circulates under the dish, then there is an asbestos bottom which prevents the food from scorching and from catching on the inside. The dish is made of armor plate steel, enameled and has a tight fitting cover which is not removed. The utensil is shaken now and then till the cooking begins, when it can be left to itself. Meats as well as vegetables are cooked to perfection and in one-third of the usual time. The cooker comes in six sizes, from one and three-fourths quarts to six quarts.

There is also the heat distributor, an appliance which placed over one gasburner or alcohol lamp will cook three different articles in three large-sized utensils in a more approved manner than using three burners. This is accomplished by heat deflection and circulation and is a great gas saving appliance.

One of our readers noting the suggestions for a medicine cabinet, has sent us the following: "On the inside of the bath room door in my house are built four racks, the top three being partitioned to hold square glass bottles with ground-glass stoppers. The top rack is 2 inches deep and holds six 2-ounce bottles. The rack 10 inches below it is 3 inches deep and holds five 4-ounce bottles, while 10

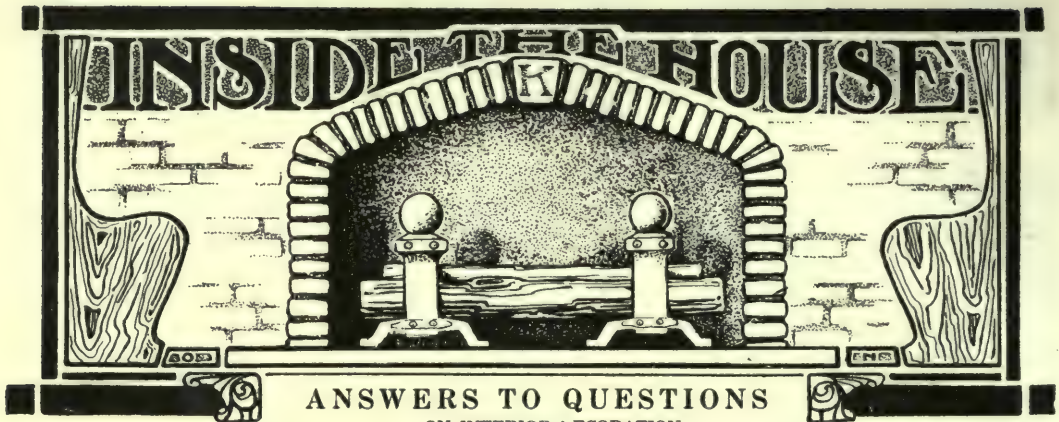
inches below this is another, 3 inches deep, accommodating five 8-ounce bottles. The lowest rack is 4 inches deep and is devoted to several rolls of bandages of



Modern table and clock

various sizes, a box of absorbent cotton, salves, and plasters.

Each bottle is neatly labeled, and a carefully printed card giving doses and full directions hangs inside, preventing all possible and dangerous guesswork in the use of the medicines.



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

With Gray Stone Fireplace, and Old Mahogany.

G. L.—In a living room $13\frac{1}{2} \times 22$, with one northern, two eastern and twin southern windows, in which the fireplace is rough, gray stone, the furniture old mahogany with several wicker chairs, the upholstery and drapery dull blue, would you advise, without regarding the remainder of the house, pale tan or gray walls?

If the walls were gray and doors mahogany stained, should woodwork be gray or old ivory? In either case what color should wicker chairs be—old ivory or gray? Should the rug be gray or dull blue?

Ans.—Tan walls would not be in harmony with the gray stone of the fireplace. The walls should be gray, but not a cold, blue gray. We advise deep ivory woodwork, with the mahogany doors and furniture. If you can get the right thing in a gray rug, we advise that. We have seen rugs with a deep pile, a mottled gray center and narrow black border, that would give just the note of accent your room needs. We should like gray wicker, with lines of black, for the chairs, and ivory lace net for the curtains, with the blue draperies. The ceiling should be tinted ivory.

The Picture Rail.

H. W. S.—I am asking your assistance on the interior of my new home, which faces west, with enclosed sun porches on the south end, both up and downstairs. The entrance is in the center of

the house, directly into the living room, from which the stairs go up. This room extends 23 feet across the front of the house, with southwestern exposure. French doors lead to the porch and also into the drawing room and into the dining room. For the living room I have colonial mahogany furniture, for the drawing room Hepplewhite, and for the dining room Shearaton. I want to know if you think the walls, which are plastered and painted, would not be best in these three rooms all alike in a soft, warm gray, with ivory woodwork and mahogany door mantles. Where should the picture rail be on a 10-foot room wall which is to have no frieze? Should it be mahogany or ivory on a gray wall? In the living room and drawing room I would use a mulberry rose drapery and in the dining room old blue.

Please suggest a warm color treatment for northeast breakfast room for which I have white enamel furniture.

Ans.—Yes, the three rooms would be best all alike, with the warm gray and ivory woodwork and mahogany doors and mantles. But the picture rail had better match the wall, as it is not pleasant to see a narrow streak around the wall.

The picture rail should be at the junction of the ceiling and side wall and should be as inconspicuous as possible.

Why don't you use a lively chintz in the breakfast room, one with a bright yellow dominant, and then use yellow gauze curtains next the window to give a feeling of sunlight?

INSIDE THE HOUSE

For Narrow Windows.

G. H. I have a living room, western exposure, and the two narrow windows. Since the dimensions seem rather narrow for a set of curtains, what style of curtain would you suggest? Should I use voile, marquisette, or net?

Ans. You can make your windows seem larger by hanging net next at the windows, two thirty-six inch curtains at each, and then hang your over curtains, of the color to harmonize with the rest of the room, so that they hang beyond the glass at each side and the bottom of the valance just coming to the lower edge of the top window sash. This arrangement acts like a frame to the window and apparently enlarges it. Have the curtains come to the window sill or a little below it, but not to the floor. I should not use marquisette for it would obscure the light more than net.

The Boy's Room.

E. B.—Under separate cover we are sending you blue prints of a house we are remodeling, and want your expert decorative service.

Using the old wood work we decided on white ivory throughout, with the mahogany doors on the second floor only. Oak floor finished natural on the first floor, on the second have no preference.

Reception hall: The stair case is of walnut and we shall retain it. We have a few pieces of antique walnut furniture which we will have refinished and use in this hall. The fire place is old style, but will be retained. The furniture we expect to use in the dining room is early English, dark in color. The living room is to be refurnished completely.

Owner's chamber is to have bird's eye maple furniture. Boy's chamber and guest room are to be furnished.

The house fronts to the east, walls will have to be papered.

Ans.—If you need other pieces of furniture for the reception hall besides what you have, you can obtain modern reproductions of the antique models and in walnut. These are so well made that they can be used with the old pieces without clashing—and, of course, they are far less expensive.



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The living room should have a davenport, and table, three stuffed chairs and two or three side chairs, a book-case, writing desk or secretary and chair, and it would be interesting to have two narrow benches about four feet long to stand each side of the fireplace forming a sort of inglenook. The living room furniture should be mahogany.

The boy's room should have a "day-bed" which can serve as a davenport in the day-time and bed at night, a desk and chair, a bookcase, chest of drawers, mirror, and probably another chair. His walls should have plain durable paper (I suggest a neutral tan Harmon crepe) and he might have panels of athletic subjects pasted on the walls with a simple border acting as frame and finish.

His curtains and couch cover should be of unfadeable, washable material of a tone rather dark but of a color pleasing to him. His room is not to be merely for show but for use. At the same time it must attract him and appeal to his sense of beauty. The furniture I have in mind is finished in blue and brown and the shapes are good and boyish, yet not so childish as to become useless later.

The guest room needs either one single bed or twin beds as you prefer, a table, a chiffoniere, a bureau and mirror, two straight chairs, and a rocker. The enamel furniture that is painted in blue, pink, gray or yellow, green or white would be lovely for this room and the paper could be a gay bird and flower paper with plain draperies or perhaps less expensive, a plain paper, cream color, and chintz hangings, bed and chair covers, etc. The furniture should take its color from the predominating tone in the chintz.

The Living Room.

M. T.—Having been a subscriber of your magazine for a year, I feel that I can not build without your suggestions.

Enclosed you will find a sketch of my living room. Will you please suggest a color for the walls and the additional furnishings for an attractive room?

I have a table and four rockers of an-

tique ivory, upholstered in cretonne (with green predominating), a piano and desk of mahogany, brass lamp with rose shade and solid green floor coverings, all of which I would like to use in this room. The woodwork will be old ivory.

Ans.—I would have the woodwork the same color as the rocking chairs. Couldn't you change the lamp shade and have it green? The rose sounds out of harmony both with the mahogany and the green floor covering and chintz. The mantle would be of mahogany.

It would help the coziness of the room if you were to have a davenport and some stuffed chairs covered with the chintz.

Then you must have draperies at the windows. These may be of a plain silk or sunfast and they can be of a deep cream, almost tan color.

To Harmonize Colors.

W. H.—I am remodeling my home and would appreciate suggestions from you as to color scheme for draperies and walls.

My house faces south, with living room across front. The rug for this room is in brown, tan and green; brown predominating. The furniture is frosted brown reed with green, brown and old rose predominating; bookcases and piano in mahogany. I had thought of painting the woodwork in old ivory. Fireplace is in gray brick.

The living room opens into dining room with French doors. The dining room rug is in delft blue, old rose and a touch of gray. It is furnished in waxed oak.

Would you suggest papering dining room and living room alike?

The dining room has one large west exposure. The living room has one east and west and one large south window.

In making suggestions for draperies, please keep price moderate and suggest material to be used.

Ans.—You would better have the woodwork painted the color of fireplace brick in the living room, a gray which will probably be in harmony with frosting on the reed chairs, and the paper should be gray with a design which would include

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ESTABLISHED 1868

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(634)

INSIDE THE HOUSE

all the other colors of the room, for you have so many colors at variance with each

For a Dark Room.

H. D. M. I enclosed a floor plan of my house, which is old and the dining room is very dark at present, which I dislike. I am going to have at least two more windows cut in the north wall. Would three be better? In the south wall I intend to put as many French doors as the space allows.

My dining room furniture is golden oak, consisting of a rather low, large buffet and a low, small china closet, an oak table and chairs. What must my wood work and paper be? I have a special aversion to tan or brown paper. Could I have any other color of paper and keep the golden oak furniture?

My living room is papered in tan and furnished with almost black mission furniture, consisting of chairs, a library table

and almost enough sectional book cases to fill one side of the room. Would it be better to put the living room and hall together and let the dining room open into the living room? I like simple things that do not catch dust.

Ans. We are sending you samples of wall-paper and draperies for your dining room. I do not see how you would have space for more than two windows more than you now have, as you are to have French doors. The door into the hall would be more spacious and far better if it were a double opening, with portieres. Then include the hall in the living room.

You can have your wood-work in the dining room painted with gold (the gold powder mixed with varnish and thinned with turpentine), curtains of gauze silk, or you can have wood-work in a greenish tone showing the grain of the wood through, but the gold is far prettier and very durable.

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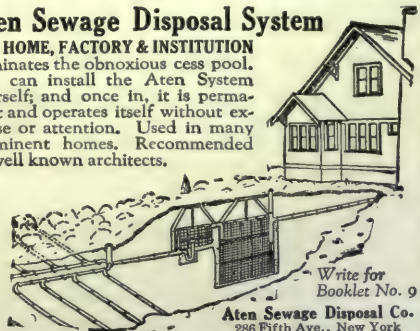
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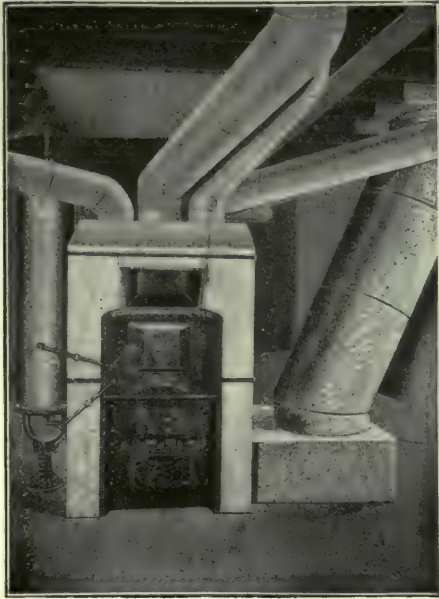
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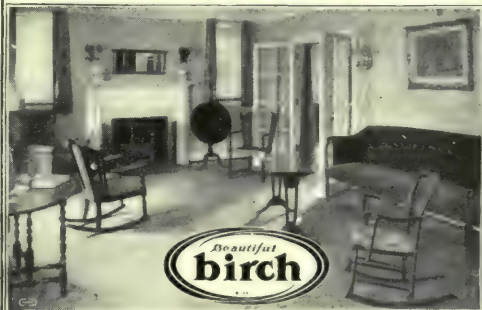
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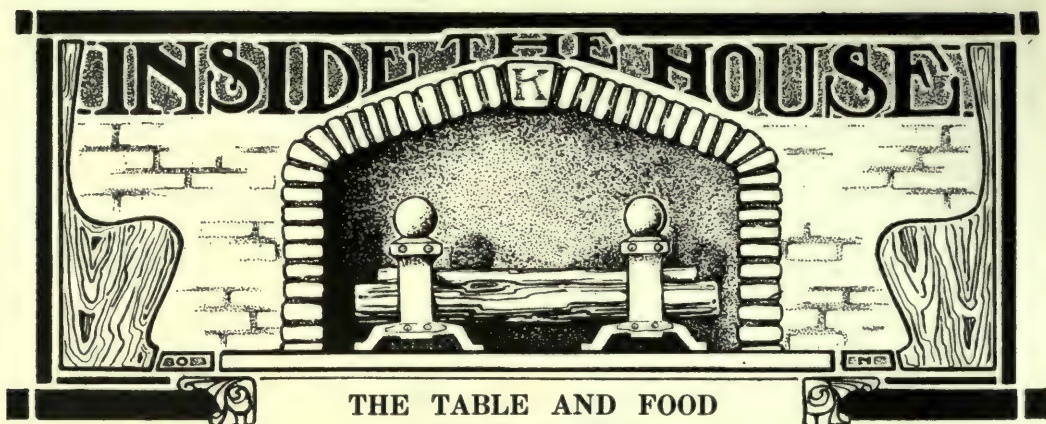
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Wild Game in Winter

WILD game may be kept and served any time during the winter if properly prepared. The hunting season is short, and the sportsman who takes his vacation year after year on good hunting grounds brings back more game than he can use and sometimes more than he really wishes to distribute among his good friends. The good wife of a certain doctor,—who is something of a hunter, taking more than an occasional week-end with his trusty gun,—serves prairie chicken and wild duck at their hospital table any time during the winter. She gave us the following directions as to the way she is accustomed to prepare and preserve game for winter use. She cans prairie chicken during the hunting season much as she cans green beans during the summer. Her roast duck is delicious any time during the year.

Canned Prairie Chicken.

Clean and prepare chickens just as you would for frying. Save out all the choice pieces, the breasts and legs; then take the backs, wings, etc., and put them into a kettle, cover with water, and boil until thoroughly cooked, perhaps an hour or more. This gives a rich liquor which should be strained. In the mean time take the choice pieces of the chicken and brown them nicely in a frying pan of hot fat, and season as for table use. Do not cook fully; only let the pieces get nicely brown on all sides. When browned, pack these pieces carefully in a wide-mouthed

glass jar, pint or quart, according to the number of chickens to be canned, or to be served at one time, putting in as many pieces as the jar will hold; then fill the jar with the liquor which has been strained. Put the rubbers on the jars and partially clamp the top; place in a large kettle, wash boiler, or steam pressure outfit, and boil for three hours, as in canning vegetables. If a kettle or boiler is used it must have a false bottom or raised platform to allow circulation of water under the jars during the boiling process.

If the breasts, while hot, have been packed in hot jars with hot liquor over them the packed jars may be put into water that is already hot. Let the water cover the tops of the jars by at least an inch. Count time as soon as the water begins to boil vigorously. Remove the jars and completely seal as soon as the time is up, but it seems better to let the jars cool in the water, as sometimes a draft will break the glass if set out when hot.

To serve: Open the jar and pour off the liquor in a bowl or pan and save for making gravy. Have a frying pan of piping hot fat, into which lay the choice pieces as they are taken from the jar, and brown them again thoroughly, after which they should be placed in the oven and roasted for half an hour, basting with a little hot water if necessary to keep them moist. Remove from the pan to hot platter and make a richly browned gravy with the liquor poured from the can.

INSIDE THE HOUSE

Serve with mashed potatoes, sweet potatoes, or other vegetables much the same as for other chicken.

Wild Duck, Sealed for Winter Use.

All wild game should be thoroughly salted and stand over night if one wishes to take away the strong, wild taste, leaving the meat sweet and well flavored.

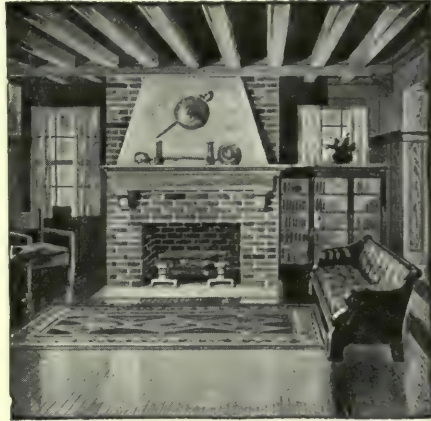
The ducks should be cleaned and prepared for cooking in the usual way. Then take heavy, strong shears and cut off the meaty front pieces of breast and legs, and skin the breasts. Salt these thoroughly and wrap in a towel over night. In the morning wash and clean these pieces and place in a moderately hot oven as for roast duck and leave until the blood is set. Select stone jars, 1 to 3 gallons in size, according to the number of ducks. (Twenty-four breasts can be put in a 3-gallon jar.) Have ready enough hot lard to completely cover in the jars. Pack these partially cooked breasts in the bottom of the stone jar and pour the hot lard over them until they are completely covered from sight. Keep in a place sufficiently cool to keep the lard solid, and this completely seals the meat. Put stone cover on the jar for additional protection.

A few of these breasts may be taken out at any time; placed in the oven and the lard which is melted off them should be poured back, while hot, over the remaining breasts, which will continue to keep as though they had not been disturbed.

The breasts removed from the jar should be roasted in the usual way. A little onion added in the roasting pan, or previously fried out in the pan, adds to the flavor of the duck. Boil wild rice rapidly in a quantity of water until thoroughly cooked, and serve it on the platter as a garnish and also as an adjunct to the roast duck. Make brown gravy and serve with mashed potatoes, and spiced fruit of some kind, potatoes and onions or apples. The doctor's wife serves a special kind of baked apples with duck. She pares and halves the apple, taking out the little cup of the core with a pointed knife; puts a little piece of butter in its place and lays in a baking pan, flat side down. When the

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M. L. KEITH

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pan is filled she puts a spoonful of sugar on each apple and a tiny bit of water over them and bakes. The butter, sugar and water keeps them from getting too dry while baking.

Apples may be prepared in the same way to serve with prairie chicken.

Ham, Also.

Sausage or ham may be kept in the same way as wild duck. If a whole ham is purchased there is sometimes difficulty in keeping it sweet until it is all used. The ham may be sliced and fried lightly on both sides, the slices laid in a jar and sealed by pouring hot lard over them completely, in the same way.

Roast Duck.

To prepare ducks for roasting, more care is necessary than when the shears are used and the breasts are skinned. The use of paraffin is a great help in getting off the down feathers. When the feathers have been taken off, coat the entire bird in a layer of paraffin, either by dipping or pouring, and put where the paraffin will harden. With a sharp knife pare off the paraffin and the skin will be left clean and in fine condition. When it has been drawn and thoroughly cleaned and is ready for roasting, place a small onion in the crop; stuff the duck with well seasoned dressing, place in a moderate oven and roast until tender and nicely browned. Serve with wild rice.

Roast Venison.

Salt your roast of venison over night. When ready to roast, wash off the salt and clean it fully. Make a thick batter of flour or of stale bread, crumbled, and use this for a jacket for the roast. Put in a very hot oven which will set the jacket quickly, then roast until tender in a moderate oven. Serve with spiced fruit or conserve.

The Doctor's Rule for Frying Venison.

Take half a small onion and fry brown in hot fat. Cut the venison thin, rub with flour well and fry until done. Pour off the fat and add a spoonful of sherry wine, poured over the venison in the frying pan, and serve immediately.

Escalloped Sweet Potatoes.

Take fair sized sweet potatoes, boil them and take off the skin. Slice them the long way, about $\frac{3}{8}$ of an inch thick. Put these slices in hot fat in the frying pan and brown each piece separately. Put these browned slices in a pan and pour over them $\frac{1}{2}$ to 1 cup of milk or cream and bring to a boil. Serve hot.

Sweet potatoes may be kept firm and in good condition for weeks or even months, if placed in a box of loose dry sand, and left in a place neither very warm nor cold.

To Roast Steak.

Select a flank steak or a good piece of round steak. Put in a hot frying pan and sear well on both sides and season for serving. Then put the steak in a heavy pan, sprinkle with flour, and pour over it a pint of canned tomatoes. Bake 3 hours in a moderate oven.

Winter Puddings.

Date Pudding I.


1 c flour
 $\frac{2}{3}$ c chopped suet
 $1\frac{1}{3}$ c chopped dates
 2 tsp. baking powder
 1 egg
 $\frac{3}{4}$ c milk
 Salt

Mix dry ingredients; add egg, beaten, and milk. Pour into buttered molds, cover and steam $1\frac{1}{2}$ hours. Serve hot with hard, foamy or cream sauce. Serves 6 to 8 persons.

Date Pudding II.

$\frac{3}{4}$ c soft bread crumbs
 $\frac{1}{2}$ c milk
 $\frac{1}{2}$ c nuts
 $\frac{1}{2}$ c dates, chopped
 $\frac{1}{2}$ level tsp. b. p.
 1 egg
 $\frac{1}{2}$ c sugar
 $\frac{1}{2}$ level tbsp. butter

Mix dry ingredients; add butter, melted, and milk and egg, beaten. Pour into greased gem-pans, bake 25 to 35 minutes. Serve with cream. Serves 4 to 6 persons.



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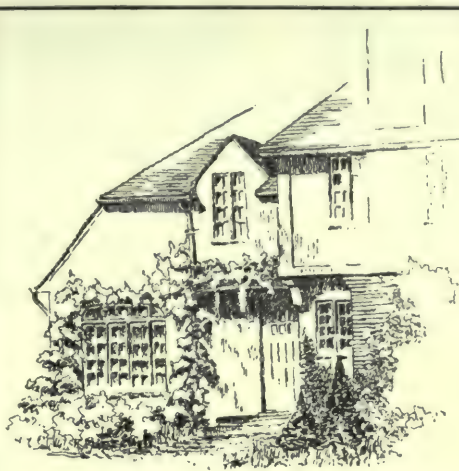
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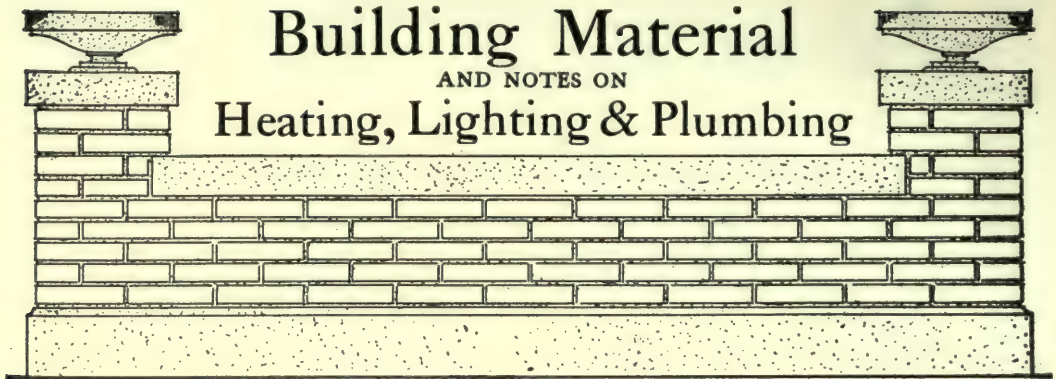
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Returning Soldiers and the Labor Situation.

In a recent order from the U. S. Department of Labor, the Federal Employment Service of the several States has been notified that a special representative of the Employment service is stationed at each camp in this country in order to furnish information to camp commanders, which shall enable them to properly discharge the men in the camp and to assist them in securing suitable employment.

Employers who are in need of men or who are in a position to employ soldiers who were not in their employ previous to going into the Army may avail themselves of this opportunity. If they will communicate with the Federal Director of the United States Employment Service, giving all possible information regarding opportunities and the nature of the work which they can offer to the men they will receive assistance in securing the help they need, and at the same time will be rendering a service to the returning soldiers.

“The Floor”

John Upton



HE modern floor is generally of some hard wood though we are sometimes called on to treat an old pine floor to make it passable, for at least a time. Where a soft pine floor is in place and must be used, at times the only practical treatment will seem to be a coat of paint with something to fill up the cracks and then more paint.

If the floor is of hard wood there is a better way. This will depend on the material and the treatment which it has received and the kind of treatment which it is to receive. Wider flooring has the disadvantage of a larger shrinkage if it has not been properly dried before laying. I have seen hard wood flooring sawed four inches wide which had shrunk so much after it was laid that it was less desirable than good soft pine made in the same width. The cracks were not quite so large in the latter and would be less objectionable when the floor was painted or perhaps stained or dyed. When wide cracks open in a hard wood floor it is better to relay the floor, avoiding the original

trouble, which is sometimes a shrinkage of the boards of the under flooring. For this reason the upper floor should never be laid the same direction as the under floor.

When you have a hardwood floor for any room insist also that the boards be narrow, not over two and one-half inches. One and one-half inches is better. Then be sure that the flooring is dry when it is laid.

A thin hardwood floor, well laid over a good pine floor makes an excellent floor, very satisfactory in the home. The modern three-eighths inch flooring is always narrow, so if you do not feel like going to the expense of a hardwood floor in the new home you should get a good grade of pine. Later, cover it with three-eighths inch material laid across the other.

If the hardwood floor is laid in the first place it will cost less and it might be well to postpone some of the other features in order to secure this one. The finish floor must not (notice I say **MUST** not) be laid till all other work is completed,

because it will only be marred if there is other work done over it.

After the plaster is on, the trim in place, the doors hung, windows fitted, and woodwork completed, then comes the time to lay the hardwood floor.

The first step in finishing a floor is scraping it, either by hand or with a machine. If the entire floor is to be scraped it will be well to use a machine, but where one uses a rug and wishes only a border very carefully finished, hand work will give satisfaction. If possible, the whole floor should be finished. One can not get close to the base with a machine. After scraping I use sand paper and then remove all dirt by a cloth sprinkled with oil.

If a furnace is to be installed, this and the plumbing should be in place before the work of the finished floor is commenced.

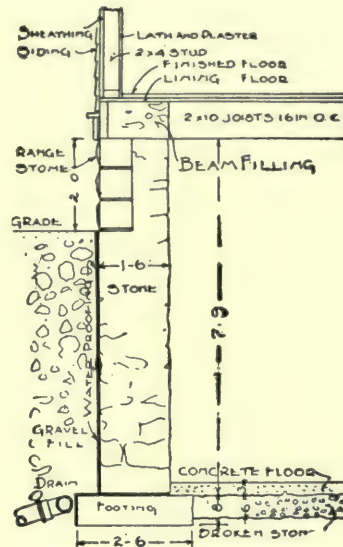
In some rooms it will be all right to use a high gloss varnish finish, and some will recommend the use of several coats of first class varnish, claiming the expense is not much more than when a filler is used, and that the end will justify the means. Certainly good results can be secured in this way if each coat is properly applied, giving ample time to dry, and well rubbed. There is just the trouble. The average home builder does not relish the idea of giving over the house entirely to the finisher for such time as will be needed for this treatment. In order to hurry the work along as well as save a little in the first cost, I use a paste filler on open grain woods such as oak, ash, chestnut. After thirty minutes this can be rubbed off or rubbed in and wiped off with a cloth, then shellaced and waxed.

On an old floor and sometimes on a new one, it will be desirable to use some of the commercial crack filler. If a stain is to be used to change the color of the work, this should have been applied first, but as there are stains and stains and each produces a different effect on different woods, that would require another chapter.

For some rooms a varnish finish for the floor is all right, but these days we use our rooms so much that many prefer a wax finish as it may readily be renewed before it shows wear. For this, the finish

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(Fig. 6)
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filler should be followed by one or two coats of shellac, though it can be omitted. To apply the wax, place in a bag made of some thin stuff and rub well over the floor. After a few minutes it may be polished with a stiff cloth or weighted brush. After an hour the second coat may be applied.

A waxed floor may be kept in good condition by applying new wax and repolishing. If it becomes dirty use turpentine or gasoline and apply a new finish. A varnished floor can be rubbed with floor oil, or milk, and wiped with a woolen cloth.

In rooms which receive much wear use maple flooring. A light floor oil may be used, which answers for filler also. This will preserve your floor and will not wear off in spots, but can be easily renewed.

When to Lay a Hardwood Floor.

The best season of the year for laying $\frac{3}{8}$ inch hardwood flooring over old soft pine floors in old homes is during the winter time. The logic of this is that the old floors are dry and usually in the best condition to receive an upper floor. All $\frac{3}{8}$ inch oak flooring is tongued, grooved and end matched and when laid it has all the appearance of 13-16 inch stock.

One of the most laborious items is the scraping of the floor, but with the advent of floor surfacing machines this irksome task is done away with. It is a common practice for several or more carpenters to co-operate and buy a floor surfacing machine. In this way the machine will very soon pay for itself and the arrangement is usually satisfactory.

In laying $\frac{3}{8}$ inch hardwood flooring over old soft pine floors it is very necessary to hammer down all nails and plane off the high spots, otherwise it would make a very poor foundation for a thin flooring.

Nature has given a peculiar favor to these very excellent and substantial hardwoods as a flooring material. The very name stands for durability and their natural beauty stands unexcelled.

In the Matter of Design.

The showrooms of the country, whether of furniture or of other things are a fair index of the standard of the Industrial Arts cultivated, or tolerated, in the country.

It is no matter how beautiful the wood or any material may be, if when it is put

into the hands of a workman he does not see nor care for that beauty, or if he is powerless to interpret that beauty in his work with the material. Herein lies the need of teaching industrial art, which shall open the eyes of every school boy and girl to the beauty in every thing about him, and which shall give a background for the especial development of the work which he may undertake in later years. France is already subsidizing art schools, and the study of art preparatory to the tremendous development which is bound to follow the war. Now is the time when designers and workmen must be prepared to take places of power and authority which shall guide the industries when the period of production shall open, and on which the industrial standing of the country shall stand or fall. The big manufacturers of the country, notably the makers of furniture, have made it possible for the discriminating buyer to obtain beautiful things, but the rank and file of the people who must economize remain at the mercy of the commercial purveyor until the national sense demands good things. Good design is not necessarily more costly.

"Economy"?

Just what the people of the United States lose annually in deterioration of buildings because of the lack of paint, no one knows. It is safe to say that it would be sufficient to build and equip several modern warships, and would buy many millions in Government bonds.

* * *

DECORATIVE TEXTILES, recently published by the J. B. Lippincott Co. and printed by the Dean-Hicks Co., Grand Rapids, is the most notable achievement in press work that has come under our notice. The text has been compiled from articles originally appearing in that distinctive publication, Good Furniture Magazine, by George Leland Hunter, writer and lecturer on Decorative Textiles and kindred subjects and editor of The New International Magazine, Eng. Interesting and illuminating as is the author, the marvelous wealth of pictured examples illustrating the text, make this work an extraordinary one. Every variety of textile fabric is here treated, with 580 illustrations, 27 of these in color. Among these we cannot refrain from mention of the beautiful reproductions of India Chintz, of which there are four wonderful examples.

The book affords an endless source of study and enjoyment that our limited space only permits us to glance at. It touches the decoration of homes universally, since more and more art is coming to be recognized as an essential element in the making of a satisfying home.

Henrietta P. Keith.

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WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH's staff of wood experts.

This department is created for the benefit of KEITH's readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Forestry Policy

THE devouring forest fires which have swept northern Minnesota, leaving that section devastated little less than northern France, may be considered a commentary on the short-sighted policy of the legislature of the state in its supposedly economical legislation. Only about one-third of the forestry budget was allowed, in the face of increased danger of incendiarism. With the decreased force of rangers, fires which had been burning slowly in many places, either unnoticed, or too numerous for their efforts to reach, whipped up by the increasing winds, were driven into this overwhelming conflagration. Many towns and villages were saved through the efforts of the forest rangers, but the utter inadequacy of the ranger force prevented their being able to do more. It was not only wild timber land that was burned over, but also country which had been settled for thirty years. Some of the country was within two hours of Duluth, one of the most progressive cities of the Northwest. In fact the fires came into the city limits in some places.

Something like \$100,000 of what was asked of the legislature was cut from the appropriation. "At least \$500,000 of state timber which had been advertised to sell during the coming month was so burned over that it had to be taken from the market. The loss on state timber

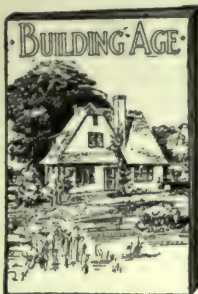
alone was not less than three or four million dollars, according to W. D. Washburn. The "economy" has proved rather expensive.

Like many other states, perhaps, Minnesota has never taken her forestry department seriously, and the failure to do so has cost her not only millions of property, but also hundreds of lives. If our country has really passed its period of adolescence and reached a certain maturity, an intelligent forestry administration should be followed in all the forest regions. The period of exploitation of natural forest has passed unquestionably and with it should go the neglect which makes such terrific losses possible.

Foresters Returned From Over-Seas Service.

Letters from foresters who are in service over-seas show that they are using their heads as well as their hands, as they are working in the well ordered forests of the older countries where forestry is a science and an art as well. One forester, a private in the 20th Engineers, writes of being up in the woods a few days before, when he ran across a forest nursery, where they had everything from seedlings to 8 and 10 year olds. He comments on the advantages and also mentions wherein "our lumberjacks have it on them."

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MINNEAPOLIS, MINN.

practical foresters come back bringing first hand experiences in these old forests which have been under culture for centuries, they will start a new era in American forestry. The area of France is considerably less than that of the Dakotas and Minnesota combined. The forests of France have formed the continuous source of livelihood to different communities, and in their conservation the cutting of a tree, in peace times, was little less than felony. No tree could be removed until a vigorous sapling was ready to take its place. Under the stress of these crucial times these great forests have been in parts literally sacrificed—but never demolished. Even under these conditions the cutting has been ordered with the needs of the population ever in mind.

Woods for the Home Builder.

Ash.

While botanists distinguish a number of species of ash in this country, for commercial purposes only three are usually specified, and even these, it would seem, might be again reduced. Ash trees of old growth, probably of 150 years or older, show the dark color of the heart growth which finishes well and takes a high polish. This is a very desirable wood for furniture and interior finish; but in the amount used it does not show a large use on account of its comparative scarcity and the high prices which it commands for other purposes. The color of the heart wood is brown and it is sometimes called brown ash for this reason. "Curly ash" is occasionally found. The wood is strong, fairly light, and easily worked. It has excellent bending qualities and retains its shape well.

Most white ash and nearly all green ash trees are less than 100 or 150 years old and show mostly the lighter colored character of sap wood. The rapid growing second growth has rather a coarse grain.

White ash is slightly under the average weight and hardness of hardwoods, but of more than average strength and stiffness, making it very useful for many purposes. Black ash is manufactured more largely in Wisconsin and Michigan. It is very tough and is easily separated into layers.

Oregon ash yields a hard, strong, tough wood which takes an excellent polish

when finished for interior wood work and furniture.

"There is no wood," says the Wood-Worker, "that has more beautiful grain than ash when it is selected and properly brought out. Like the fir, the lines of the hard and soft grains are very distinctly marked, and contain some very novel figures in addition to their general beauty. Ordinarily the slash or bastard grains show the best figure; but in some boards where part is slash-grain and part edge-grain, it has the effect of a landscape, with clouds in the former; the latter, when a little wavy, resembling water.

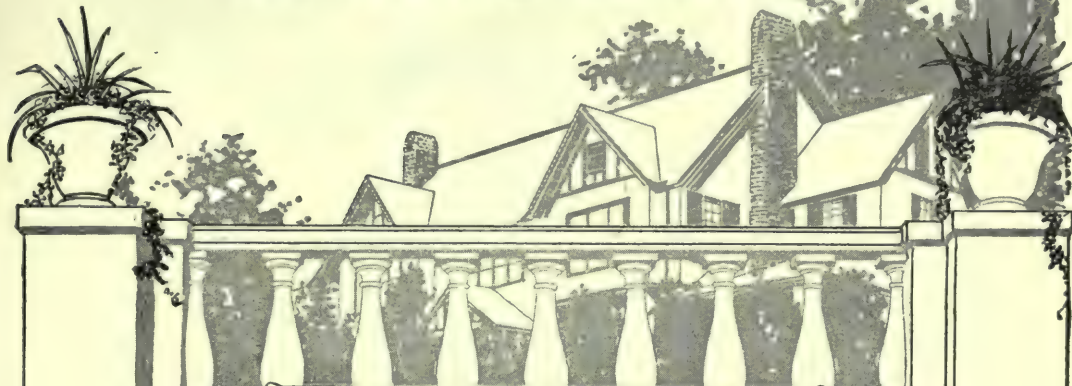
"One of the most difficult features in connection with the use of ash is getting a perfect surface. As in all woods with such distinctly-marked differences in the texture of the hard and soft grains, it will not stand an over-amount of sand-papering, as this will cut away the soft grain, leaving the hard one above and the surface very uneven. It must be planed or scraped very smooth, either by machine or hand, and then lightly sanded with very little cushion under the paper.

"After the proper kind of surface has been obtained (and there is no use to attempt a fine finish until you have such a surface) the beauty of the grain may be brought out by either of two methods—by using a very dark filler or by heat, in the latter case a gasoline torch being used. After the woodwork is completed, the flame from the torch is passed over it; the soft grain of the wood, scorching so much easier than the hard, turns black before the hard is colored. And this is where the scorching is much better than the dark filler, for it is impossible to apply the filler on the wood without discoloring it. Again, in some ash there is a halftone that is developed between the black and light, which adds very materially to the beauty.

"After the scorching is done it should not be touched with sandpaper, but a very thin coat of shellac applied, and, after drying, a very dark filler put on to fill the pores that remain open. After this is wiped off and dry, the work should receive two coats of rubbing varnish, both sanded down, and another coat of piano polishing varnish applied. Then it is rubbed down with water and pumice-stone, then rottenstone, and finally polished with the bare hand."

KEITH'S MAGAZINE

ON HOME BUILDING



CONTENTS FOR FEBRUARY, 1919

	Page
Just a Word.....	50
The Built-in Garage— <i>Chesla C. Sherlock</i>	53
A Modern Farm Home— <i>Anthony Woodruff</i>	56
Farm Cottages— <i>Katherine Keene</i>	59
The Trace of the Housewife's Steps.....	62
Brick and Tile for Permanence.....	63
A Brick and Stucco Design.....	66
A Dainty White Bungalow.....	67
Attractive Farm Homes.....	69
Plans for Farm Homes.....	72

DEPARTMENTS

Inside the House—

Decoration and Furnishing— <i>Virginia Robie</i>	
<i>Color in Bedrooms</i>	75
Answers to Questions on Interior Decoration.....	80
The Table and Food Conservation	
<i>How Shall We Eat—For Health?</i>	84
Building Material, Notes on Heating, Lighting and Plumbing	
<i>Cost of Building Materials</i>	88
<i>Keep Buildings in Repair</i>	90
Woods and How to Use Them	
<i>The Group of White Woods and Poplars</i>	92
<i>Elm, Chestnut and Hemlock</i>	94
Splinters and Shavings.....	96



Courtesy National Lumber
Manufacturers Association

A Farm Cottage at Egypt, Massachusetts.

Coolidge & Carlson, Architects.

KEITH'S MAGAZINE


VOL. XLI

FEBRUARY, 1918

No. 2

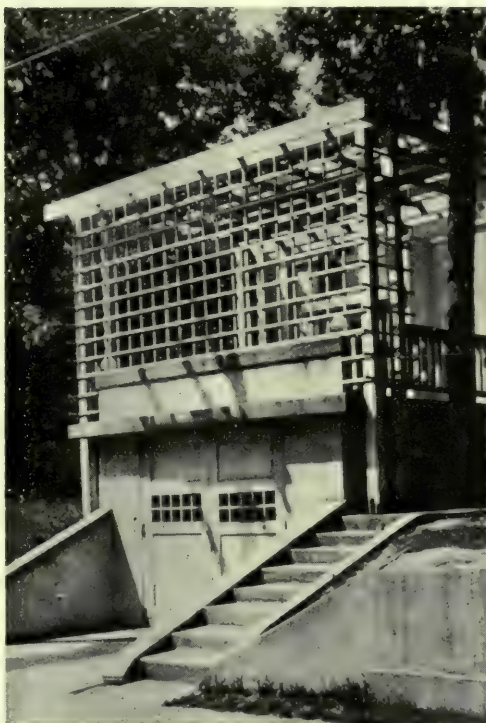
The Built-in Garage

Chesla C. Sherlock

 HE built-in garage as an insurer of comfort in the winter time for the motorist and also as a means of economizing in the available building space, has met with widespread favor. While the idea is more or less a general one, it must depend a great deal upon the individual case for proper solution. No two built-in garages can be constructed in exactly the same manner for the reason that no two houses or no two building lots are exactly alike.

But the home-builder can, however, follow out closely the ideas which others have used, adapting them to the particular conditions confronting him.

Corner lots, probably, offer more opportunities for an original method of construction than any other, particularly if the house or bungalow is to be set upon a terrace. Where such a building lot is used, it is comparatively easy to build in a garage off the side street, usually the other one rather than the street upon which the house faces. Usually the ga-



A roof garden over the garage

rage door need be only a few feet from this other street, meaning a saving in driveways, and the maximum of convenience in getting the motor car in and out of the garage.

Where the house is not set upon a high terrace, the same general idea can be easily carried out upon a corner lot, by merely building up a garage to correspond with the house. In many instances, it would be possible to add a sleeping porch over the garage, or, as shown in one of the

illustrations, a solarium and a sleeping porch. In other instances, a very attractive porch can be built on top of the garage, having a semi-roof garden effect.

Another place where the built-in garage can be handled with a minimum of effort, is where the lot is on a slope, preferably on a side slope, as the side of a hill for instance, the house facing down hill. A built-in garage placed under the house at the point where there is the greatest incline, can be built at practically no additional cost at all. If constructed



Garage under a sleeping porch on a corner lot

on the side of the house nearest the street, it will be of the utmost convenience and service, and in many cases will be only a few feet from the curbing.

When it is possible to construct the

garage upon this plan it can be built under almost any part of the house, or room, without detracting from the appearance of the place. It is not necessary to plan any ornamental features for the exterior of the garage itself, as it can very easily be included within the basement of the house or bungalow itself without chang-



A garage built into a hillside

ing the structural plan of the house in the least.

Another very popular plan and one that is used very often is the plan of making a slight excavation for the driveway leading down to the garage. This is most commonly found where the house is situated upon a lot level with the street, or nearly so, or where the garage is built into a place at some time subsequent to the building of the house, a portion of the original basement being utilized for the motor car and its accessories.



A garage beside the basement

This plan has its disadvantages as well as advantages. The incline can not be a very steep one, for in bad weather or during the winter, it is often very slippery and extremely hard to get the auto out of. Not only that, but it must not be unsightly. People seem to prefer to build up a place rather than to dig it out and the preference among home buyers, where there is a built-in garage, is for the one having a garage built up to the rest of the house, rather than one dug out of the basement.

A combination of the two ideas will work out very well in many instances where the use of either one of the plans in their entirety would not be satisfactory. This only goes to show the large way in which this proposition depends upon the

individual circumstances surrounding each case.

Where the lot is large, and there is some freedom of motion, some very clever ideas have been worked out. It is possible, in this case, even where some excavating is done, to add to rather than to lessen the beauty of the place by building the driveway in a slightly winding fashion. A curved drive, if the curve is



How a corner lot was developed



An attractive garage at the street level

slight, will add to the beauty of a place, just as a curved sidewalk is better than a straight one, even on a small lot.

A driveway that winds around one tree for instance, will be much more satisfactory than it would be to run a straight drive down to the garage door. If any excavating is necessary, the incline can be taken up in the gently dropped drive and will not be as noticeable or apparent as where a straight dip is made to the garage.

And this same thought applies equally well to instances where the garage and the house are placed upon a terrace some

feet above the street level. In making the drive leading to the garage in this instance, it would be better to make a number of short inclines than to run the drive straight up to the garage. An idea of this kind of a drive is well illustrated in one of the illustrations shown herewith.

Planning the built-in garage is something that will depend altogether upon the circumstances surrounding the individual case, and how the materials at hand are to be utilized. But, in the main, the general ideas reflected here will solve most of the problems.

A Modern Farm Home

Anthony Woodruff



THE ideal farm house is pictured as a comfortable looking house set well back among the trees, preferably white, and perhaps with green blinds. In the farm houses which most of us have known, however, the comfort was largely in the looks, if anywhere. Yet more than half of the invested capital of the United States was repre-

sented by farm property, according to estimates made from the census of 1910. In 1918 the value of farm property, conservatively estimated, is at least one-fourth more than at that time. One is accustomed to think of the moneyed interests of the country centering around the towered canons of lower New York city, but it seems that they have a root-line



The new farm house is very compact and livable

Wm. Channing Whitney, Architect

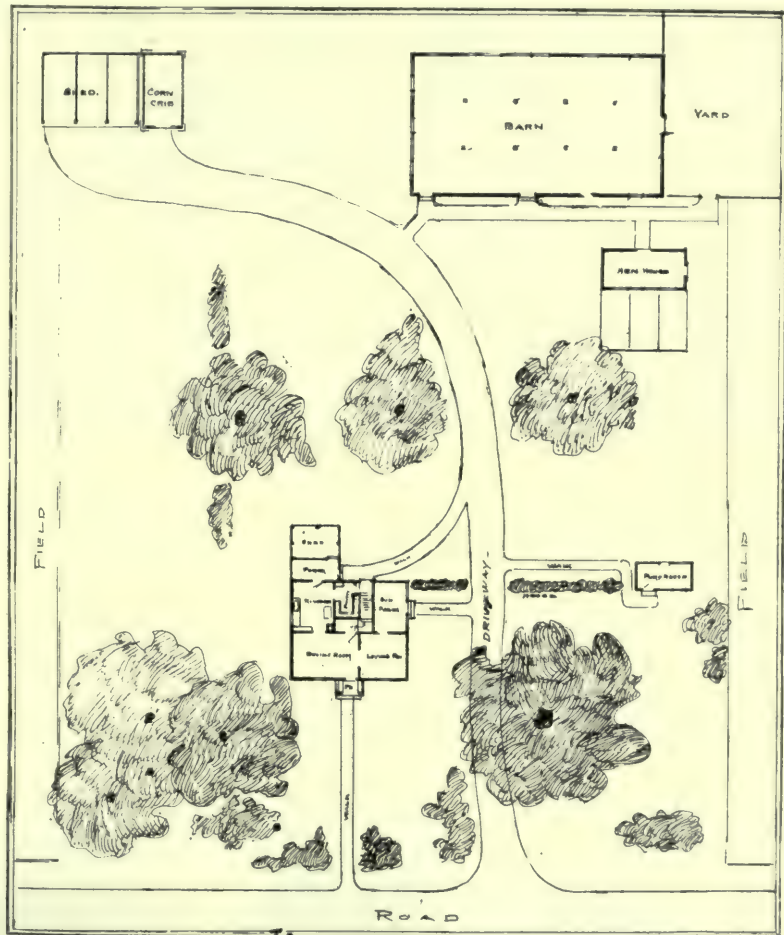
in every well-kept farm in the country.

In no one class of buildings has there been such a change in the last decade as in the modern farm home. In fact, it is only within the last few years that the word modern has had anything in common with the farm home. The farm management and other buildings were kept abreast of the times, but until lately the farm house stood for discomfort and inconvenience. One can not fail to mark how quickly all this is changing.

The farm house which is here shown has been built in the last year. It is Colonial in type as seems specially fitting. It has a dignity in its setting among the big, old trees which is one of the features of our great building period of Colonial days. It has been planned to meet the special needs of this farm in the most convenient and attractive way.

The block plan shows the relation of the house and the farm buildings. The house is well placed with big, old trees about it as it replaced an old-time farm house which the owner considered too rambling and inconvenient even to make the basis of the new farm house. It was with considerable regret that the old house was taken down as it was unusually attractive with its low flanking wings on either side of the full two stories of the main part of the house.

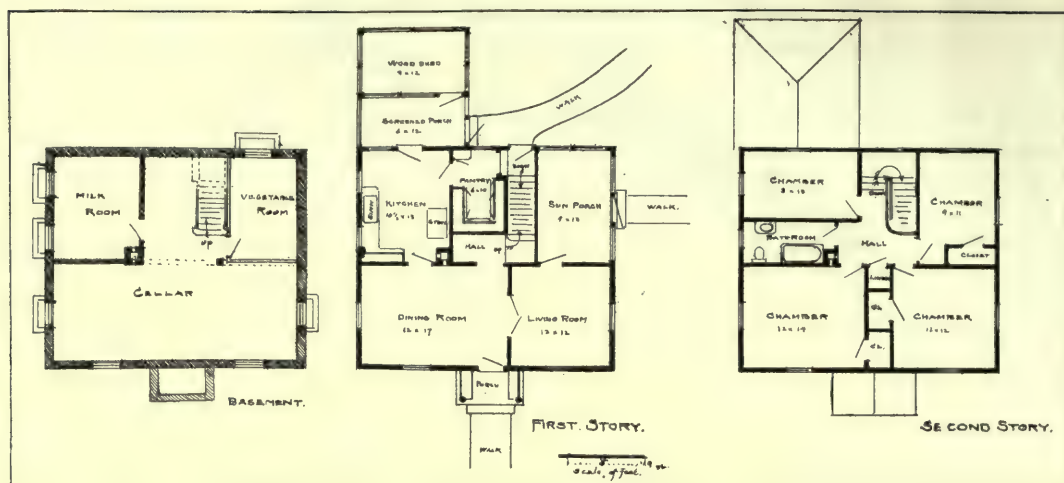
The new house is very compact and livable. The entrance is into the dining room, which is used also as a living room and play room for the children. The kitchen is well equipped. The dish cupboard is beside the dining room door and is conveniently placed both in its relation



Block plan of the farm group

Wm. Channing Whitney, Arch.

to setting the table and putting the dishes away when washed. The sink, between two windows, is in the right relation to the drain board and cupboard. The range is also in convenient reach of both, minimizing the housekeeper's steps without restricting the size of the kitchen. A roomy pantry gives her good working and storage space. The screened porch and woodshed are conveniently placed.



Beyond the living room is the sun porch which gives a side entrance to the house.

The arbor or hedge between the sun porch and the pump house, which will serve to screen the barnyard at the driveway entrance, had not yet been set when the photographs were taken, so these show the buildings more in detail but do not give the attractiveness of the setting, which a little time will give to the growing shrubbery and vines. Building the milk room with the pump house was first considered, but it was decided to put it in the basement, as being more convenient of supervision by the housewife.

The automobile, with the good roads which they have inspired and which they require, has moved the farm and the farmer's family within suburban reach of the city. With the rural free delivery daily, the city and the affairs of the nation are brought to him. The rural telephone keeps him in close touch with his neighbors, and with the city. The centralized schools put the rural school system on a far different standing from the old isolated schools and gives opportunity for good teachers and well-planned courses of instruction for the children. The farmer and his family coming into their own.



Since the hedges have not been set the newly constructed farm buildings are shown in detail

Farm Cottages

Katherine Keene

THE American farm house has always been a lonely house in the landscape, set beside the highway, with only farm buildings gathered around it. There is an aloofness about it unknown in many of the older agricultural lands, where in earlier times the land holders gathered together for mutual protection, if not for the social element.

The peasant farmers of Europe are gathered into hamlets, rather than isolating the houses each on its own piece of ground.

As a general thing the American farm house has always been rather a large house for it must accommodate not only the farmer's family, but also, in so many



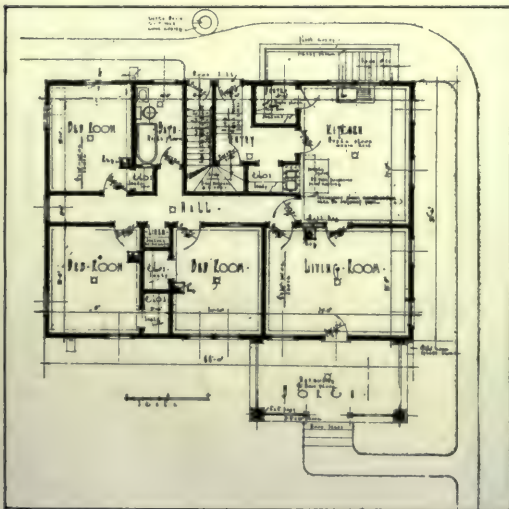
Courtesy National Lumber Manufacturers Association

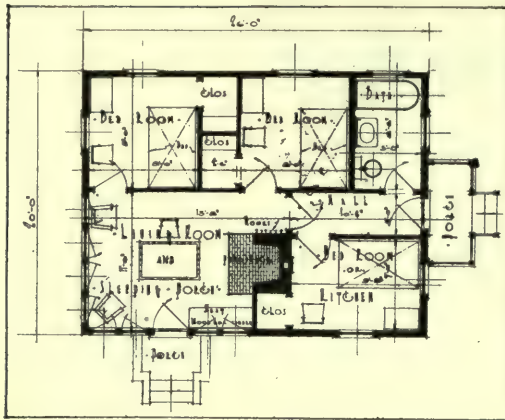
Otis & Clark, Architects

A well planned farm cottage

cases, the "farm help," which made the house virtually a boarding house for these men. On the larger farms where many men are employed, especially where the farmer has consideration for his women-folk, farm tenements or boarding houses have been built where the farm helpers have lived. A farm cottage has been built for the man in charge of some of the work; sometimes several farm cottages have been built. This movement has been emphasized by the stringent conditions through which we have been passing, and the farm cottage has become an established thing. This is one of the promising features of the time, for it provides for farm labor without separating the man from his family, and at the same time brings relief to the over-burdened farmer's wife.

One may vision the homey farm house of the future with a group of cottages gathered about it, within convenient distance of the farm house, and all, probably,



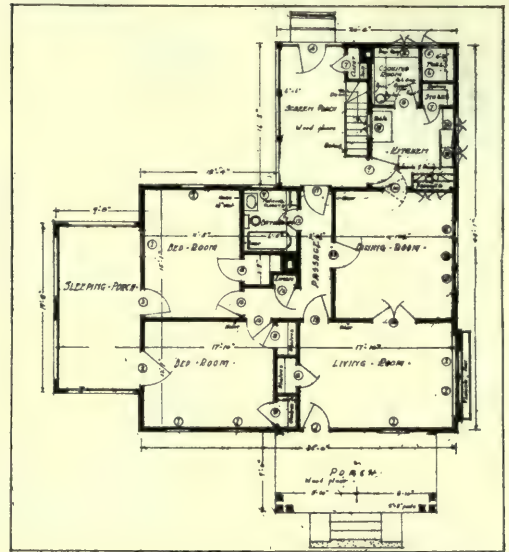


Plan of a bungalow for farm help which is unlike a small club house

with telephonic communication; each cottage small and inexpensive, but convenient, homelike, and attractive, individually, and as a group.

With such homes for the "farm help" the traditional "farm-hand," with little education and less of the social amenities, is likely to be replaced by the young college man with his wife, who also has taken her degree in some of the domestic sciences preparatory to her business as a farmer's wife. They expect to rent and then buy a farm, of course; but in the meantime the cozy cottage has done much

to influence them to get a little more actual experience before they undertake the entire responsibility, either financially or otherwise, of a farm of their own.



Plan of a farm cottage in the South

The farm cottages are small and inexpensive, but conveniently planned. They give proper living conditions where the farm "hand" may have comfort and opportunity to cultivate his "head" during his leisure hours or in times of enforced idleness, and where he may enjoy some measure of privacy and independence. The cottages make a home for the married man and his family, or they may be used as sleeping quarters and something of a club house for a group of men. The farm buildings have a tendency to group themselves very picturesquely, with silos for towers, making a fine background for a group of cottages.

The plan shown above is a bungalow for a family. It is taken from drawings prepared by the Department of Agriculture at Washington, D. C., division of rural engineering. As built in the south, excavation is only under part of the



A picturesque group of farm buildings

house, but in any case the basement is under the bath room and kitchen and contains heater, fuel bins, ash-pit from the kitchen range, and storage rooms.

The plan contains living room, dining room, two bedrooms, and a bath room which opens from a hall, accessible from the bedrooms, but is also so easily reached from the screened porch that it serves as a wash-room for the man coming in from his work.

The unusual part of this plan is in the kitchen wing. The screened porch is large enough to be used as a dining porch if desired. The cooking equipment is not in the kitchen, but in the cooking room beyond, where the wall beside the chimney is faced with brick, and an ash-drop under the range connects with the ash-pit in the basement, and a fuel room opens directly. In the kitchen are the sink, the supboards and the work table. The sink and cupboards are particularly well arranged. Dishes washed at the sink may be set directly into the cupboards on the kitchen



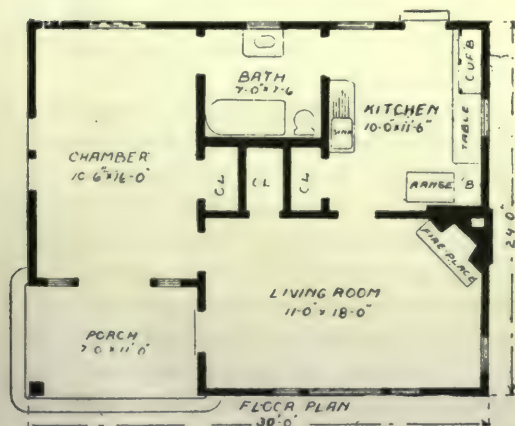
A small but attractive farm cottage

side; but may be taken out from the dining room side for setting the table in the dining room. The cupboard has doors on both sides.

The other plan is for a one-story cottage for farm help. The living room, with its big fireplace, table and comfortable chairs, is a boon during the slack time of the winter season, and can be converted into a dormitory sleeping porch during the rush seasons of the summer when more men must be housed.

The exterior as well as the plan is shown for the first cottage. It has accommodations for men on the second floor and communicating directly with the outside so that they can go to their rooms without going through the rest of the house. On the second floor are two bedrooms, bath room and storage rooms.

The last plan shown is a tiny farm home, with only one sleeping room. If two bedrooms were required they could be obtained, with shallow closets between, by using the porch space and building a porch at the front of the house. The closets could be converted into a passageway. This design is what might be called the minimum plan for a farm cottage home, either for the young farmer just getting a start or for his farm helpers.



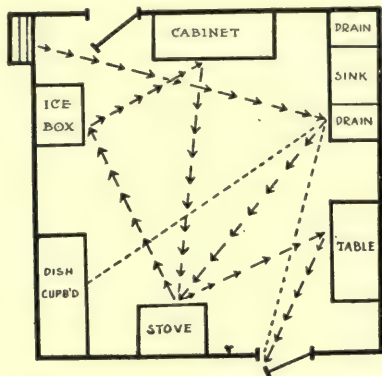
The Trace of the Housewife's Steps



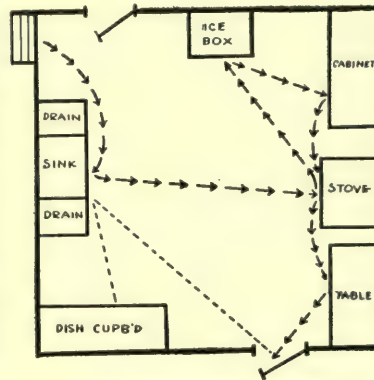
UPPOSE the housewife should step in a bit of tar as she entered the kitchen, and that when night came the trace of her steps, back and forth, were plainly marked on her kitchen floor. The suggestion makes one shudder. But if she could see her footsteps plainly marked would she not, one wonders, see how a change in the placing of the equipment and utensils might cut

the best way she can. Presumably the dishes have already been taken from the cupboard and placed near the stove to be hot, so the foods are dished right to the table and served through the open door into the dining room. After dinner the dishes are carried directly to the sink, washed and put into the cupboard.

Notice the trace on the two plans and see the difference in the number of steps,



A kitchen plan with badly placed equipment



The same kitchen rearranged

out some of the steps, reduce the number of footprints over some of the paths.

Such a plan is shown on one of the charts of the International Harvester Company where the path is traced on the plan. To simplify the plan it is taken that the different foods are all brought at one time from the cellar. The potatoes and vegetables are carried to the sink to be washed and prepared for cooking. Fortunately the cooking utensils are in the cupboard under the sink so no extra steps are needed for them. The foods are carried to the stove and cooked. Butter and cream are gotten from the ice box and seasoning from the cabinet. Notice that these are both gotten at one trip. The housekeeper is using her equipment in

depending on the arrangement of the equipment. In the better arrangement the cabinet and the table are both near the stove. The sink is directly opposite the stove and is near to the dish cupboard, and neither are far removed from the dining room door.

The kitchen shown is 15 feet square. Measuring the footsteps in preparing this one dish it is found to be $75\frac{1}{2}$ feet. In clearing away this one dish the distance traveled was $32\frac{1}{2}$ feet. With the altered arrangement of the second cut the distance traveled in preparing one vegetable was $52\frac{1}{2}$ feet and in clearing it away 20 feet. Figuring on an average of five dishes for each meal the rearrangement would save over 15,000 feet, nearly 3 miles

a month, in a year more than 35 miles.

Each housekeeper has her own methods. For that reason there can be no "model kitchen" which may be literally copied. Each housekeeper must work out the plan for her own equipment. Let the housewife make a rough diagram of her kitchen in true proportions, placing the sink, the range, the cupboards, etcetera, and then with a pencil trace her own footsteps as she got dinner and cleared away the dishes, washed them and put them away. As she traces them let her see if a different arrangement of the equipment would save her a few miles of walking each month.

Not only the placing of the equipment, but the placing of the utensils which are most used in the place nearest to where it is to be used, will prove helpful. There should be a place for the spices within reach of the stove. One of the most essential features is in the relation between the sink and the dish cupboard, so that dishes need not be handled many times and carried one or two at a time over the distance between them. Also the distance of the dish cupboard from the table in the dining room is a point to be considered.

Study each piece of the work which must be done regularly and see that you have the right equipment for each and that it is in good condition. Are the knives sharp, and can they easily be kept sharp? If not, why not?

Is the dishpan within reach of the shelf? Are there hooks about the sink for dipper, dish-mop, soap shaker, etc.?

Has the work table shallow drawers which hold carving knives, spoons, etc., and a deeper drawer for towels, extra aprons and such things? In fact is the kitchen really furnished with the utensils which make for comfort and convenience in working. When these can be bought at the ten-cent store there is surely no reason for not having them.

Nor is there sufficient reason for an illy furnished kitchen—no matter what the cost—when the lack of it must be paid for in the terms of the vital energy of the home-maker. Kitchen equipment is no more expensive than office equipment, nor is it less necessary.

A housekeeper may be more wasteful and extravagant than she supposes. If some one were to say that the average housekeeper throws away \$300 a year she would attempt to eliminate the waste, saving sugar, using a substitute, perhaps, for butter, as the case might be. But when it is her own energy she is wasting, she thinks it a negligible quality. Yet a doctor's bill, or the services of a trained nurse for a few weeks, would quickly eat up all the saving. More than that, fatigue acts like a poison which numbs the mind as well as taxes the body. A certain freedom from fatigue is necessary if one is to do her best work.

Brick and Tile for Permanence



DOWN through the ages, clay products have proved to be the most durable of all building materials. Time, with the weathering touch of years, even adds to the attractive quality of brick and tile.

As American communities develop the

character of permanence, clay and the better forms of cement products will more and more come into their own. Considerations of ultimate cost, rather than first cost, will bring this about. That the house of brick exterior is but 12 per cent more expensive than all-wood as to first

cost, and that in 7 years it is less, is an honest claim proven by contractors' estimates and actual construction tests.

In homes of modest accommodations, it has been the national habit to build of wood. These building habits are hard to change, largely because the designing of small homes has not been placed in the hands of skilled architects

to any great extent. The pleasing use of brick requires considerable study and skill. Materials are not so standardized and interchangeable that one may be readily substituted for another by the building trades without assistance.

The house illustrating this article is a good example of the possibilities for pleasing effects in the use of brick for homes. It is the true California bungalow



A pleasing home with its roomy porch

E. W. Stillwell, Architect

type, but on the most conservative lines. If substitution is desired, this is one of the very few exceptions where frame or stucco construction might be satisfactorily employed. However, it looks best of brick because of the quality of strength and permanency.

The outer walls are dull red rough brick. The lower portion, for some distance around the house, has a veneer of



Time adds attraction rather than deterioration to the brick home

so-called artificial stone (cement blocks) closely resembling the natural stone. These blocks are used for all the porch masonry.

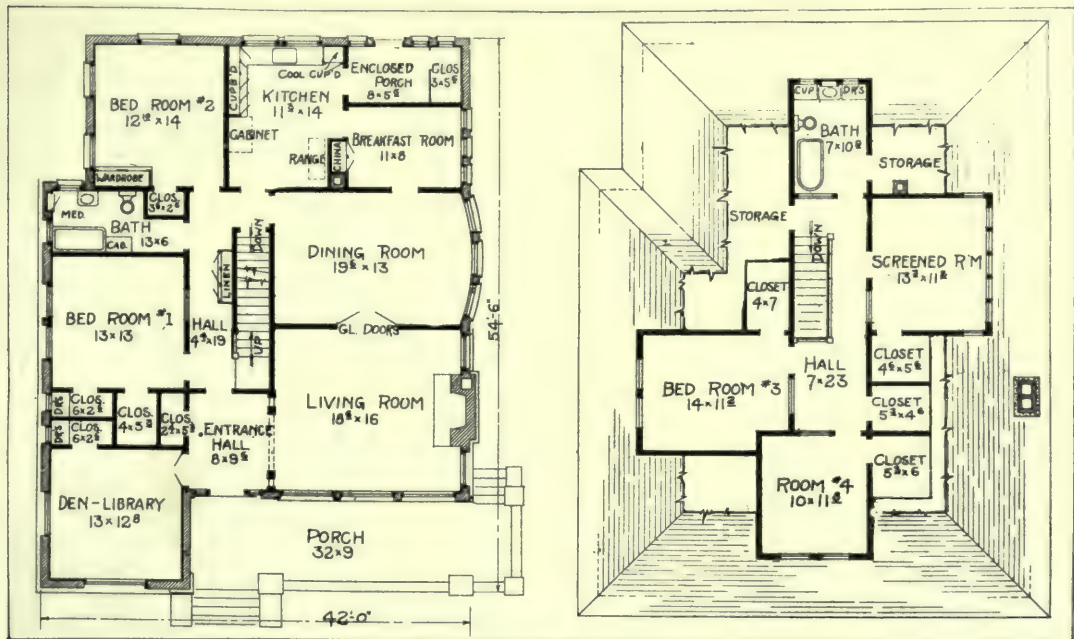
The roof is red Spanish tile. Roof dormers have stained shingle walls. The gutters and what little wood is used about the doors and windows are painted brown.

Study of the general plan shows that it is fully as satisfactory as the exterior.

of a single convenience in the plan.

The end of the dining room is slightly rounded. French doors permit of closing off from the living room. The situation of the breakfast room is such that it answers the purposes of a serving room without necessitating extra steps.

Kitchen activities are specially provided for. There is a 7-foot cupboard built from



Rooms are of sufficient size to meet all ordinary requirements. The first story is a complete 7-room house in itself, but there are three additional sleeping rooms and bath in the second story.

First story ceilings are 9 feet high. Second story ceilings are 8 feet for the most part, but are cut by short rafter slopes to $6\frac{1}{2}$ at the outer side walls. The inside walls are full 8 feet.

It is a pleasure to walk into an entrance hall like this. Opening from it are the French doors to the den and a colonnade, or arch, to the living room. Interior halls, transom lighted, afford the utmost accessibility to all rooms. Absolute privacy is retained, but this is not at the expense

floor to ceiling. There is a roomy draft cupboard with a fresh air intake at the bottom and vent through the roof. Space is provided for a standard size kitchen cabinet, which many housekeepers like to use to supplement special built-in equipment.

The kitchen porch is bricked up to high openings. This makes it a clean, comfortable entry at all seasons. It accommodates the ice box and other articles.

In the preparation of these plans, special care was taken to provide plenty of closets and, furthermore, to make them large enough: Ten big closets, beside all the low roof storage space and the basement rooms!

A Brick and Stucco Design



HERE the width of the lot will permit a house with a wide frontage is always of advantage. Such a house is shown in this design. At the same time the house is not large, being 36 feet in width across the front with a depth of 27 feet 6 inches. The

et cetera, are stained a dark brown. The roof is covered with Spanish roll tile.

The entrance is through a vestibule into the living room. The stairs are opposite the entrance, and the sun parlor opens beside them. A big fireplace with a wide projecting chimney is at the end



Chas. S. Sedgwick, Architect

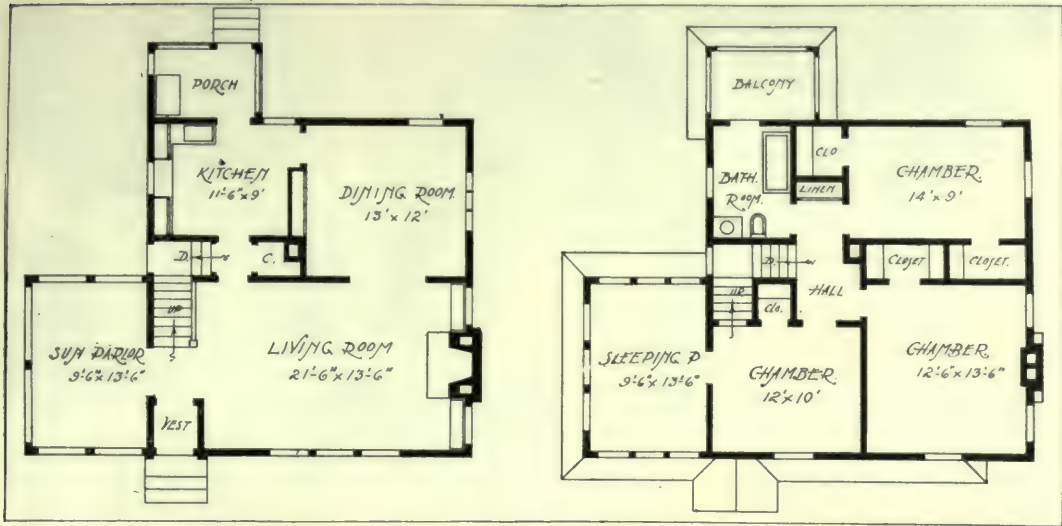
Where the width of the lot permits, a home with a wide frontage has advantages

house is compactly planned, suited to a south and west frontage.

The construction is designed for frame with brick veneer up to the first story, window sill course, and stucco above. If tile or brick were used for the outside wall it would probably add not more than \$500 to the cost of the house. As this home is built the superstructure above the brick work is covered with cement stucco given a pebble-dash finish of a light cream color. All trimmings, cornices, casings,

of the living room, with book cases on either side, under high windows. Back of the living room is the dining room with a wide opening, probably filled with French doors. A built-in buffet is flush with the dining room wall, extending into the kitchen. The sink and cupboards are on the opposite side of the room, very conveniently placed for washing and putting the dishes into these cupboards.

Between the kitchen and the living room is a passage way giving easy access



between the kitchen and the front door. From it steps lead to the grade entrance at the side of the house and to the basement. A closet opens from this passage.

On the second floor are three chambers, a bath room, linen closet and a sleeping porch over the sun parlor. A balcony opens from the bath room, which is convenient for cleaning rugs and airing bedding. The chambers are particularly well supplied with closets. Stairs to the attic lead from one of the chambers. There is storage space only under the roof.

The finish of the first story is in "Flemish oak." The second story and also the kitchen is finished in white enamel.

There is a full basement under the house, equipped with the usual conveniences.

The first story height is 8 feet, 6 inches, while the second story is 8 feet. The roof is low pitched and brought down close over the second story windows with wide, overhanging eaves, the cement extending up on the under side of the cornice.

A Dainty White Bungalow



AN unusually attractive bungalow always attracts a considerable amount of attention. The home here shown invites one onto the roomy porch. It is white painted and hugs the ground as though it belongs in that especial place. It has wide eaves and exposed rafter ends which catch the light and breaks the silhouette of the heavy shadows.

The plan gives excellent living space for a family, and it is all on one floor. There is entrance from the porch both to

the living room and to the dining room. There is a wide opening between these rooms. The fireplace is in the dining room, which tends to show that it was intended for use rather than as a piece of decoration in the interior finish. Its ruddy fire will make the breakfast cosy on a chilly morning, and give ample warmth for the evening meal.

Beyond the dining room is the kitchen, with stairs to the basement between them. A chamber opens from the living room. Beyond both of these rooms are

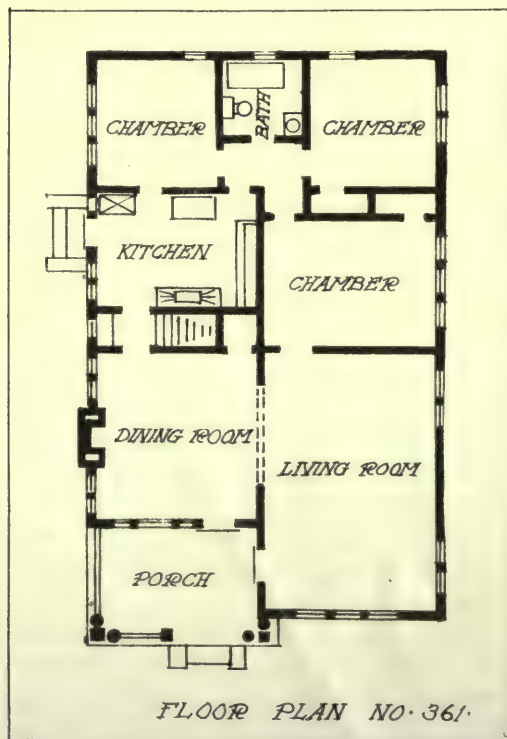


An inviting bungalow home

J. W. Lindstrom, Architect

two chambers and a bath room opening from a small passage. Many people would be willing to sacrifice enough space

from the kitchen and first chamber to give a passage way from living or dining room through which these rooms could be reached without going through either kitchen or bedroom.



As befitting a white bungalow, the interior is all done in enamel, with hard-wood floors for the main part of the house. Tile is used in the bath room and linoleum is on the kitchen floor. No other floor, perhaps, is so easily cared for as linoleum, and with proper treatment it will wear and last like the plastic floor which it is. Not only may it be easily washed and kept clean, but it will last longer and keep its freshness of appearance if the surface is gone over occasionally with a good floor wax, thoroughly rubbed in.

While the house is set very low, yet there are windows in the basement, with an area way around them as can be seen beyond the chimney.

The porch treatment is very pleasing with its square corner post supplemented by round ones, with the trellis between.

Attractive Farm Homes

STANDING apart as it usually does, the farm house seems to need a close association with trees and shrubs and vines and growing things to give it a homey sense and to keep it from that sense of austerity which so often characterizes a farm house.

The first home shown in this group is a

a coat closet beside them. Back of the living room is the dining room, with a fireplace opposite the living room doors, and beyond that is the kitchen. Rear stairs give access to the second floor from the kitchen. A well equipped pantry opens from the kitchen. Beyond the kitchen and opening from the screened porch is



A generous, roomy farm house set back of a hedged garden

generous, roomy farmhouse, set back of a hedged-in garden, and is certainly an attractive home. It is planned on the general lines of the old colonial building, with a central hall and living rooms on either side of it. The entrance is through a simply designed colonial porch, though the lines of the house are not so severe as the usual colonial house. The living room is open to the hall with a colonnade, but the library may be closed off with doors. The stairs are set well back, with

the wash room for the men coming in from work. A toilet opens from this wash room. This porch can serve as a summer dining porch or as a dining porch for the men.

The owner's room opens from the library and also from the rear porch, with the luxury of a private bath room, and a good closet beside it.

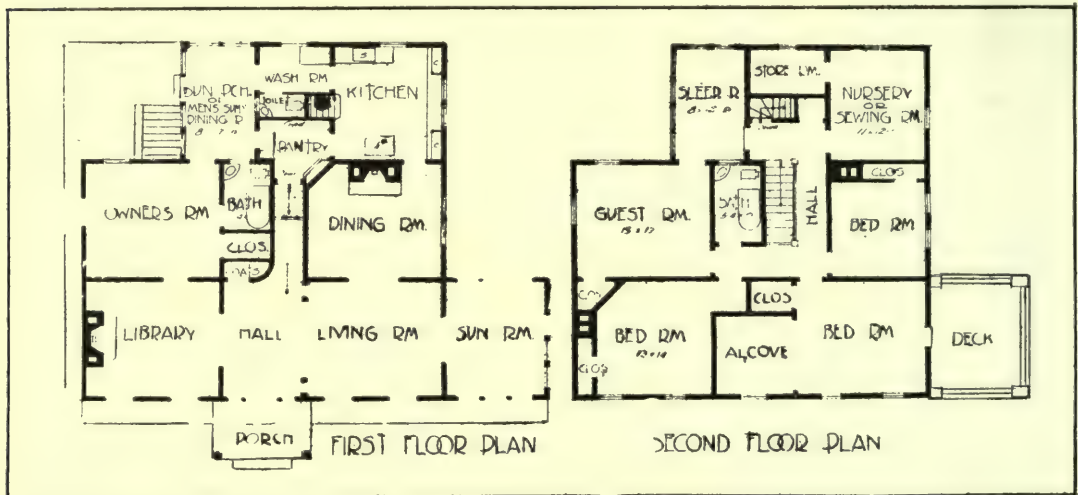
There is ample sleeping room on the second floor. Four bed rooms, one with a nine foot alcove, and a bath room open

from the hall. In addition to these there is a sleeping porch, opening both from the guest room and the hall and a room set more or less apart from the others which may be used as a sewing room or nursery.

An inexpensive house set in attractive surroundings looks better than an elaborate and expensive house without them. In the country one can always have the sunshine, and have it enter the house in the most desirable way. The kitchen is a busy place and does not need the warmth and brightness—which is sometimes glare

side of the house be set a little to the east or a little to the west the windows will get sunshine either morning or afternoon.

With the traditional healthfulness of the country and the supposedly much greater death rate of the cities, it may come as a surprise to know that since 1910 the death rate per thousand of population has been higher, and is now considerably higher in rural New York, including villages up to 8,000 population, than in New York city with its teeming



at noon-day; while to the other parts of the house, the warmth and brightness is very grateful. The farmhouse has more latitude, also as to the angle at which the house may be set than is possible on small lots and those dominated by streets and highways. It is only by Man's stupidity that any house need have sunless rooms, which are imposed on the building public by reason of the fact that city streets, and often highways also, are laid out directly with the points of the compass, and the householder's feeling that his house must face directly to the street. Where one side of the house faces directly north is the only way in which that side could be absolutely sunless except in the early morning at the summer solstice. If that

millions. In 1913 the death rate in New York city was 13.7 per thousand, while it was 15.4 in rural New York, according to a chart published by the International Harvester Company. Health reports indicate that conditions are about the same in other states as in New York.

It can not be too strongly urged that "The sanitation of the individual farm or home is the unit which determines the general level of the sanitation of the state." One infected milk or water supply affects the whole community.

The second farm home, while considerably smaller in extent, yet gives quite ample accommodation for a fair sized family. The entrance is directly into the living room with the dining room beside

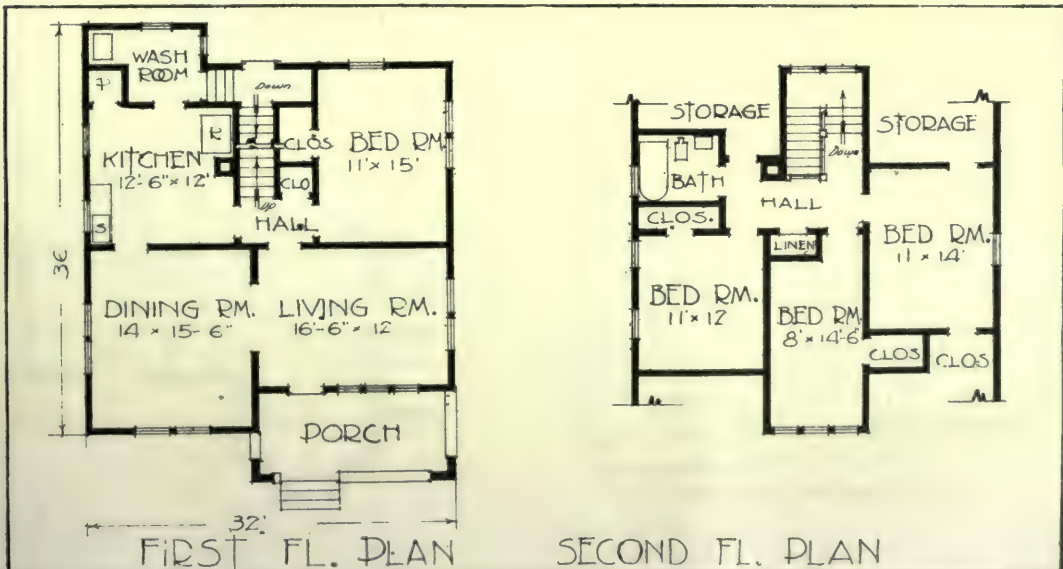


An attractive and convenient farm home

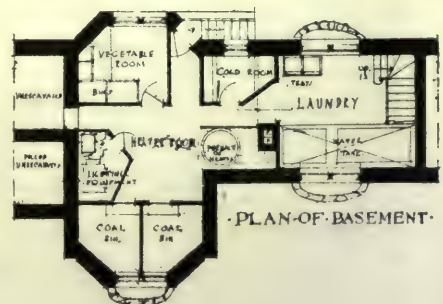
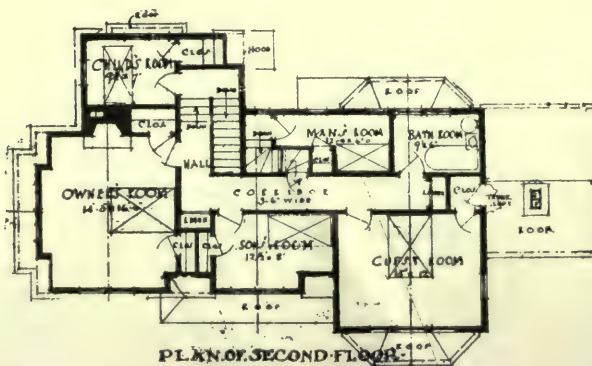
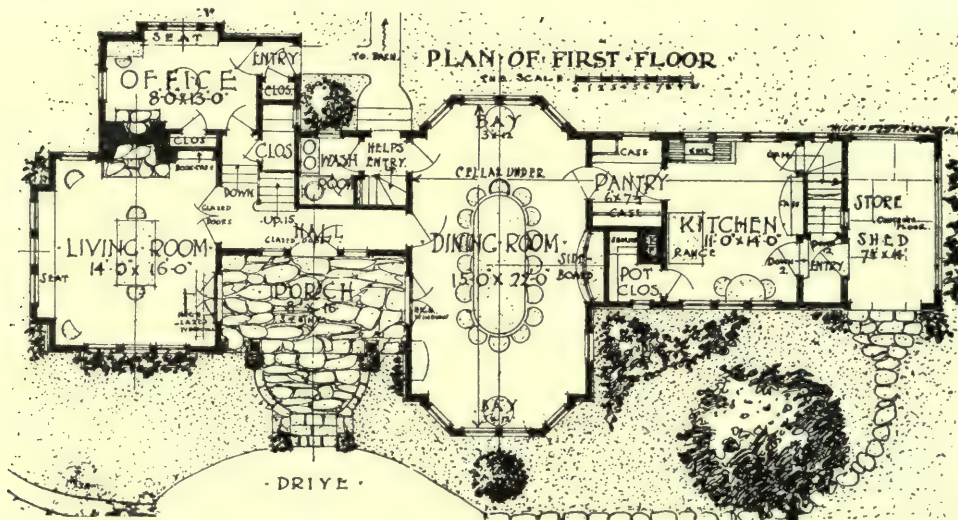
it and kitchen beyond. A small hall opens from the living room and kitchen through which the bedroom is reached. The stairs go from this hall and a coat closet opens from it. On the second floor are three bedrooms and bath room. These come under the roof, lighted from windows in the gable and with dormers at the front and rear. The low space under the roof is used for closets and for storage space.

The rear entrance gives direct access to the basement without a turn, from the ground level, four steps below the floor level. Entrance to the kitchen is through the wash room. The kitchen is of good size, somewhat more than 12 feet square.

While the exterior is very simple it is on good lines and makes an attractive home. The projecting porch may be shielded by vines and shrubbery.

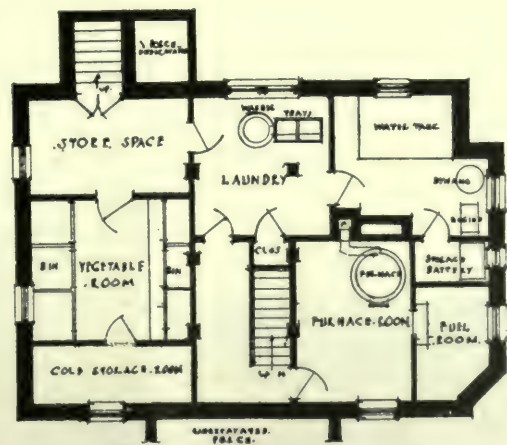
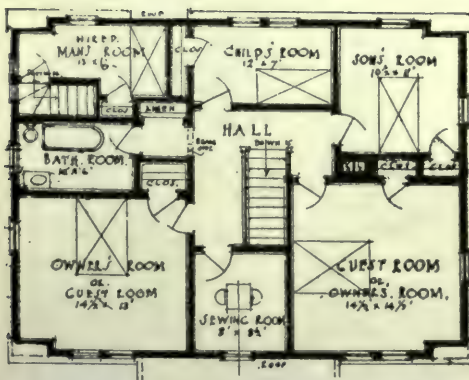
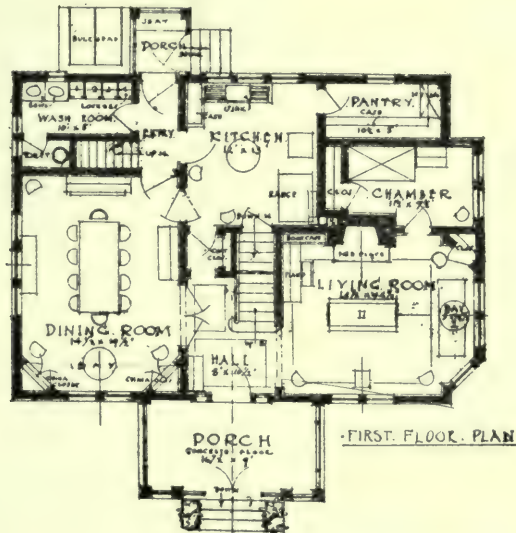


PLANS FOR FARM HOMES



Homer Kiessling,

Awarded prizes by the College of



Architect

Agriculture, University of Wisconsin



Hoppin and Koen, Architects

Japanese prints and old Chinese paintings give an interesting treatment in wall decoration

INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Color in Bedrooms

THAT almost forgotten novelist, E. P. Roe, once likened the heart of a haughty heroine to "one of those invulnerable pin cushions found in country spare rooms."

Immediately the room as well as the heroine flashed before the reader.

Lean as well as spare were those New England guest rooms with a winter temperature that rivaled the frozen North. The air-tight stove, base follower of the open fire, moderated, but hardly thawed the cheerless atmosphere.

Color schemes were gloomy, running to dark brown, wine color and indigo. Windows were curtained, shaded, blinded, and lambrequined, and it was a courageous sunbeam that penetrated the room in winter and a thrice venturesome breeze that dared enter in summer.

Everything matched as to color, and everything "paired" as to vases, mantel



Howard Major, Architect and Decorator

Owner's room of the James H. Ottley house

ornaments and pictures in their frames.

The steel engraving of "Hope" was accompanied by "Despair"; "Old Age" accompanied "Youth," and "Night" elbowed "Day." If "Love" hung on the south wall, "Duty" appeared on the north, while "The Christian Martyr," framed in black, held the place of honor opposite the bed just where the guest might note it first on waking and last as he sank to rest.

INSIDE THE HOUSE

We have passed many mile stones in house furnishings since E. P. Roe wrote "Barriers Burned Away," and in no part of our houses have we made more rapid strides than in our bedrooms. Whether for guest or family use they are no longer the chambers of horrors which the seventies and eighties of the nineteenth century produced.

with a careful regard to the points of the compass; schemes for youth, for the "middle ages," for every day hard wear, and for the stranger within the household gates. Be they in city apartment, country house, or all the year around home certain points will be found in common.

Architects were the first to point the way to better things when they rebelled



Howard Major, Architect and Decorator

Guest room in the Howard Maxwell house

In the first place, the walls are usually pictureless, save for a few well chosen, well framed and well placed examples. Mantels are uncluttered, and every piece of furniture fills a definite and useful purpose. That each article is also decorative proves that both use and beauty are served. Most of all in its color schemes does the modern bedroom differ from the old: schemes full of repose to suit a room set apart for sleeping; schemes sufficiently stimulating to inspire cheerful rising; schemes adapted to individual taste yet avoiding the eccentric; schemes chosen

against the practice of turning bedrooms into sitting rooms. Much space was wasted, they contended, in planning living rooms and drawing rooms left vacant a large part of the day. The reaction brought about the vogue of the bedrooms just large enough for three or four pieces of furniture. In the present adjustment—which is perhaps not the "final analysis"—there is space but not waste, and a beauty of architectural setting making furnishing a delight.

If the walls are paneled, they charm by their fine proportions, repose and accur-

INSIDE THE HOUSE



Detail of the printed linen used in bedroom of the Ottley house; mauve gray and pink

acy of detail, as in the guest room of Louis XVI character in the home of Mr. Howard Maxwell. If papered there is often the same feeling for repose and balance, attained in an entirely different way, as in the owner's room of the James H. Ottley house, Glen Cove, Long Island. Both interiors are the work of Howard Major, architect and decorator, and set forth that happy mating of color and line found in Mr. Major's drawing rooms, living rooms and libraries.

The scheme of the papered room is warm gray, pink and mauve combining in a most effective way with old mahogany furniture. The wall paper, in graduated stripes of gray, makes a good foil for the printed linen used for curtains and bed hangings. The pattern of the

latter may be seen at close range in the detailed illustration which depicts one of those interesting and naive arrangements of fruit and flowers so cleverly reproduced by modern makers of chintz and cretonne.

The importance of the decorative fabric can hardly be too strongly emphasized for upon its use the color charm of a certain type of room often depends. Particularly with quiet walls does the gay linen or cotton give a needed tone of life and pattern.

Possibly the treatment of the room will follow different lines and the decorative interest be supplied by the walls. Curtains may then be plain in tone or, if figured, of such a character as to increase the value of the background. Landscape



Printed linen bird and hawthorn pattern

INSIDE THE HOUSE

papers used in panels with sufficient plain space to give balance and contrast offer a delightful setting for colonial mahogany. Decorative panels used as overdoors and over-mantels suit certain schemes of furnishing, notably Louis XVI, while the old block printed papers now successfully revived solve in many bedrooms the wall problem. With mahogany of colonial design and with many types of painted furniture, these quaint patterns seem to belong by eternal fitness. Reproduced by the old hand process they have a naive directness well suited to the modern bedroom. Some are in shades of gray and some in livelier key; some are early Victorian and some late Colonial; some are pseudo-Gothic and some plain, mid-nineteenth century, but all suggest schemes of furnishing quite out of the ordinary.

The originals of many of these designs were imported for walls and parlors and

their use in bedrooms should be confined to those motifs which by color, subject and scale make them particularly suitable for the purpose.

Very restful are the papers in shades of warm gray, and highly decorative the more colorful themes. The latter would be interesting in guest rooms where greater latitude seems permissible.

Guests come and go and naturally there are fewer permanent fitments. Moreover, the average visitor appreciates something entirely different from the four walls left at home. Give to your guest the Chinese Chippendale design, or the Birds of Paradise in the tropical tree, or the Dutch vases filled with roses and tulips, but for the family pay especial heed to individual likes and dislikes, yet keeping in mind the wedding gown of the wife of the Vicar of Wakefield, which was chosen precisely as the Vicar selected his bride, for excellent wearing qualities.

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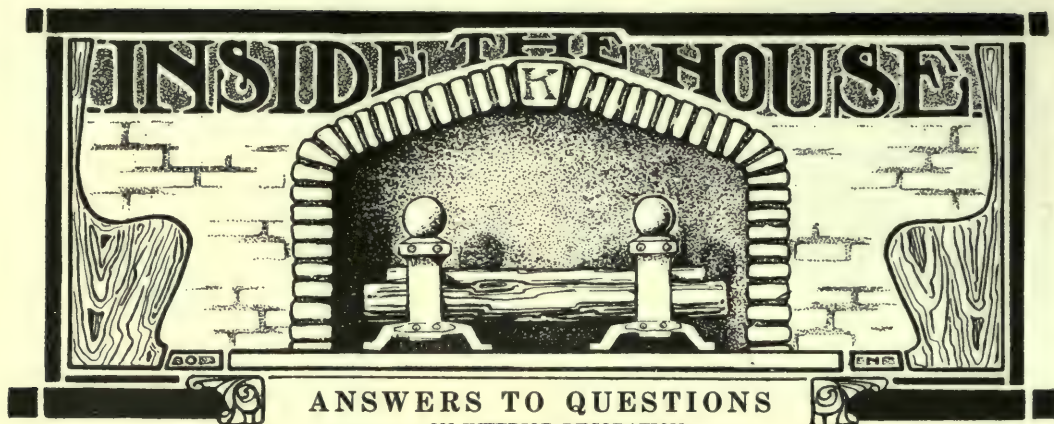
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A Garden at the Windows.

T. J. B. Being a reader and admirer of your magazine, I would ask you to kindly give me a little advice as to how to furnish a rather gloomy living room and dining room, so as to make them as cheerful as possible, considering the unfortunate exposure.

We have fumed oak furniture for the living room. Tan Sunfast over-drapes at windows and double doors leading to hall, also dining room. Tan blinds and oak woodwork.

We are going to get new rugs, curtains and furniture.

Is straight line furniture such as Sheraton or Hepplewhite as much in style as Louis XVI or Queen Anne? Which would you suggest and also state whether mahogany or walnut?

What floor covering is most desirable for the kitchen?

Our den is on the second floor above the living room. What kind of wall paper and draperies would you suggest with mahogany furniture and an Oriental rug design?

Ans. As your outlook is not inspiring, you must make the windows in your living room and dining room supply the joy denied by the neighbor's blank wall. So I will suggest two plans, the first is the most obvious and while good not as thrilling, to my mind, as the second.

First: Instead of using net curtains next to the window, use a madras in gold or copper color. Let the design suggest shadowy sprays of flowers, and you will

almost feel that there is a flower garden outside.

Second: On the window sills either outside or inside have some little square wooden boxes made of thin wood, the thickness of a cigar box. Inside of these have some tin boxes that exactly fit, and paint the tin to keep it from rusting. In these plant little, tall, slim green privet "trees" and group the boxes in groups of threes. Then in place of net curtains use thin gauze silk in the green of new apple leaves, and straightway you have a garden at each window.

Then if you are not going to hang pictures in this room I would have a tapestry paper in happy colors that will include the green of the curtains and the tan of the rest of the room. I would also use the gauze for the double doors leading into the hall and into the dining room, with interlining and the color of the room into which they lead as a reverse side.

In the dining room chintz draperies would enliven the scheme and make the room more interesting. The straight lines are better in furniture, and the furniture could be either walnut or mahogany, only it must be stained that lovely brown color that looks almost alike in either wood.

It is not necessary with the things I have suggested to change the color of the woodwork. Linoleum is the best for the kitchen floor, and then have it varnished.

In the den use a plain, rough wall paper of oyster color and draperies of changeable camelian, to harmonize with the rug.

INSIDE THE HOUSE

The Question of the Drop Ceiling.

A. B. G. We are building a seven-room house, please advise me about it. Two bedrooms in rose and blue have white woodwork. Shall I have drop ceiling?

Living and dining room are joined together with French doors. Have William and Mary furniture in Jacobean finish. What should I tint these walls? Since we do not want a beamed ceiling what should I use, just a heavy cornice molding with picture molding below it?

We do not want plate-rail, what shall I use and how tint the dining room? We want something neat and simple as we live in a small town.

The library has beams as it has a skylight. We have Jacobean furniture in the room.

Ans. The drop ceiling depends entirely upon the height of the room. If your room is very high and you wish to give the appearance of cosiness, drop the ceiling line; but if the rooms seem low, have your side wall color run up as high as possible.

The walls in living room and dining room would better be tan and then you can use whatever color of draperies you like, blue, orange, brown, green or gold. You can have the heavy molding with picture molding in very simple lines and just treat your ceiling with a flat tint.

The library would be pleasant if you tinted the walls in blue-green above the book-cases as the beams and woodwork match the furniture, in finish and color. Of course, it would be better still if you were to have a tapestry material or paper above the book-cases for this carries out the colors of the book bindings.

Baby's Room.

A. J. H.—I am living in an apartment and would like your advice on bedroom draperies. I would rather buy hangings which are inexpensive because I have prospects of a home of my own very soon. This room is tinted in pale lavender and the furniture is antique ivory. I would like a blue coloring used, something small and figured with no overdraperies. This is the baby's room. I will be very thankful for your help.



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Ans.—It would be quite necessary to change the wall if you wish to use blue draperies. With lavender walls, we would say just a chintz with all sorts of colors, including lavender and blue if you wish. Otherwise would suggest yellow which is a happy sunshine color and the complement of lavender and is childish enough to be appropriate for the baby's room.

The Home at its Best.

C. D. Y. Could you tell me just how I might furnish my home to have it look its best?

The living room and dining room walls, in rough plaster, are painted like samples. The woodwork is plain oak, golden color. The floors, quarter-sawed oak and waxed.

I have a piano and a library table, but I think the table pretty large, also an old-fashioned couch. I suppose I ought to have new table, chairs and davenport. I just don't know what I want, for I never get a chance to see the latest things.

I have three good oil paintings, fairly good size. (I could paint more, too.) Just where shall I place furniture? Would several smaller tables be better than the one large one? The west triple window seems to be the spot we all choose to be near. We have two high school children, one in the grades, and a baby three years. The older children need places for study. I would like something in each bedroom for study as well as in the living room. We have no electric fixtures or lamps yet. Would you want it wired differently for lamps? What about curtains and drapes, bric-a-brac, etc.? I like plants and have several beautiful ferns.

We need a place for music, magazines and papers and perhaps for toys.

My son, 10 years old, has the southeast bedroom upstairs, about 9x12 feet. It is small, finished in unselected birch throughout, floors waxed. Would a built-in chiffonier and a book-case and writing desk be advisable for the east end each side of window, and of what material?

The closet is roomy, has hooks and a rod for clothes, also large drawer at bottom and shelf at top. What kind of bed

and lights? There is a central light with switch at door.

I would also like advice about furnishing porches. I think I would like a piece of furniture that would make settee or table for dining porch and would like directions for making it. My father and husband each do nice work with wood.

Ans. Do you prefer paint on the walls rather than papering them? We like the paper better because it is softer and more friendly than the painted surface, which is always cold. With the paper you can have such good designs and colors where you do not need a plain background.

There are settles with adjustable tops such as you want. The pegs at the sides fit into holes and allow the top to swing upright and form the back to the settle.

It would be a good idea to have shelves around the walls of the children's rooms low enough for them to reach the top, where they can keep their toys. The desk and chest of drawers, at each side of the window in ten-year-old's room would be very convenient. He can keep his books on the top of the shelves. The built-in furniture should be the same as the wood in the rest of the room. Daybeds are very good for children's rooms for they are comfortable at night and can be used as a place to sit or lounge in the day time. They should be covered with material like the curtains so that the room is a sitting room and study and a place to entertain their friends.

Besides the central light there should be one by the desk and perhaps one by the bed as conveniences for study with wall sockets for the connections. The one at the desk should be a drop light with the shade to match.

Put one large painting in each large panel space in the living room and use none in the dining room. As you can paint, why don't you make some wall decorations for the kitchen? We are using these to make the kitchen as beautiful as the rest of the house, keeping them all the same general color-scheme and using curtains at the windows to match the bright key-note of the picture.

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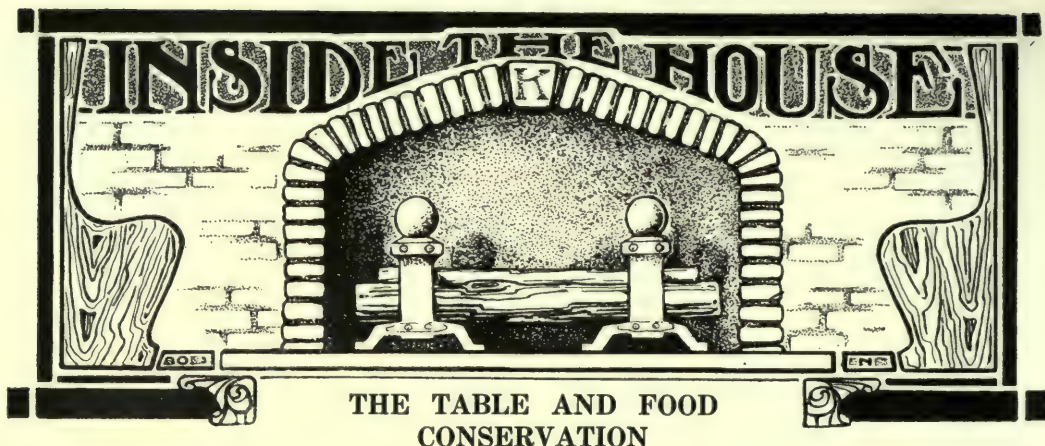
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How Shall We Eat — For Health?

IF ANY of us do not feel like working—why we are sick.” This statement may seem a little startling to people who think they “do not like to work.” No one questions that a child is sick when it is satisfied to lie on a couch all day. The normal child is seldom quiet except when asleep. Neither is it a normal condition for an adult not to want to do something.

“We are sick if we do not feel like working,” and the remedies are absolutely certain—if taken soon enough, and equally simple. First, recuperation from fatigue; and, second, food, less food, but properly selected. Not expensive remedies are these, especially the second, and it is possible that the second may remove the need for the first.

Food is the most important thing in the world, for the body must be nourished before the mind can work, and the lack of it will crush the morale, and even the soul out of a people. The housewife has been “going to school” in the matter of food and food values during the period of the war. She has proved her loyalty, and her ability to cope with a difficult situation during this trying period. One is astounded at the aggregate amounts of foods saved toward the winning of the war as shown in reports from the food administration. While she worked to accomplish

definite ends in food saving, she herself acquired a knowledge and developed ideas which will never allow her to go back to her old thoughtless, wasteful ways. She knows more about food now than she ever dreamed in pre-war days. She knows how to feed her family for health and also that the less expensive foods after often the most healthful.

If you don't feel like working here are four suggested remedies which any physician will endorse:

“First. Don't eat so much; cut down on concentrated food, like meat and eggs, and eat more vegetables, like cabbage, greens, and celery, of bulk character.

Second. Drink at least six glasses of water a day and more in summer.

Third. Sleep with windows open and without the head uncovered.

Fourth. Walk at least a short distance every day. Walk part way to and from work. Walk fast and breathe deeply.”

The normal, healthy person is fairly immune from disease, and even from “colds.” It is generally only when over-fatigued or after over-eating that one “catches cold” or any thing else.

Eat slowly of the foods that agree with you, keeping in mind the mandates of Fletcher as to complete mastication of the food, and stop when you have had enough, before the taste becomes jaded or satiated.

INSIDE THE HOUSE

Tomato Bouillon.

Place in a saucepan one quart of tomatoes cut into small pieces, a bay leaf, two or three sprigs of parsley, two small carrots, half of a minced chili pepper, one tablespoonful of brown sugar, a few celery seeds, salt to taste, and half a teaspoonful of whole mixed spice tied in a cheesecloth bag.

Barely cover with cold water and simmer for half an hour. Strain through a fine sieve; add a cupful of boiling water in which has been dissolved a bouillon cube or a quarter of a teaspoonful of beef extract. If desired this may be cooled and frozen slowly as for sherbet.

Tamake Pie.

- 2 cups cornmeal
- 6 cups water
- 1 tablespoon fat
- 1 onion
- 2 cups tomatoes
- 1 pound hamburger steak

Make a mush by stirring the cornmeal and $1\frac{1}{2}$ teaspoons salt into boiling water. Cook 45 minutes. Brown onions in fat, add hamburger and stir until red color disappears. Add salt, pepper and tomato. A sweet pepper is an addition. Grease baking dish, put in layer of cornmeal mush, add seasoned meat, and cover with mush. Bake one-half hour. Serves six.

Corn and Green Pepper Custard.

- 1 cup corn
- $1\frac{1}{2}$ cup milk
- $\frac{1}{2}$ cup bread crumbs
- 1 chopped pepper
- 2 eggs
- $\frac{1}{2}$ teaspoon salt
- Cayenne

Beat eggs, add milk, corn, crumbs, seasoning and fat and chopped pepper last. Bake in oiled baking dish 30 minutes or until firm, in a slow oven.

Scalloped Oysters With Macaroni.

Moisten bread crumbs with nut margarine and oil the baking dish or pan with the same fat. Spread a layer of bread crumbs over the bottom of the pan, then a layer of cooked macaroni, and season well, using a few shreds of green pepper. Put a good layer of oysters over this and

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season well, moistening with milk or with liquid from the oysters. Over this put a second layer of bread crumbs as before, macaroni, and oysters, seasoning and moistening each layer with bread crumbs over the top. Bake in a moderate oven until nicely browned.

Philopena Scallop.

Put in the bottom of an oiled baking dish a layer of cold meat, chopped; next a layer of cooked macaroni, seasoned; next a layer of raw, sliced or canned tomatoes; season to taste with salt, pepper, and butter; sprinkle over with bread crumbs and bake for half an hour.

Either fruit or vegetable salad may be served.

Raisin, Pineapple and Cheese Salad.

Cut pineapple into strips, pile them log-fashion with steamed raisins in between. Top them with cream cheese and raisin balls, ornamented with nuts. For a dressing, beat thoroughly two eggs, adding half a cupful of water, one-half teaspoon of salt, a little white pepper and a quarter of a cupful of vinegar. Stir over the fire in a double boiler until it thickens without curdling. Add enough top milk to make the dressing of a creamy consistency.

Beet Salad.

- 3 lbs. beets
- 2 small onions, chopped very fine
- $\frac{1}{2}$ cupful vinegar.
- 2 tablespoonfuls olive oil
- Salt and pepper to taste

Wash the beets well and boil until barely done. Then pare and slice in suitable thicknesses. Arrange these slices in a deep dish, seasoning each slice with salt and pepper. Mix the vinegar, onion and olive oil and pour over the beets, or mix a French dressing and pour over the beets.

Velvet Pudding.

- 2 c flour (sifted)
- $\frac{1}{4}$ tsp. salt
- 1 tsp. soda
- $\frac{1}{2}$ tsp. cinnamon
- $\frac{1}{2}$ tsp. cloves
- $\frac{1}{4}$ c fat
- 1 c molasses

- 1 c milk
- $\frac{1}{3}$ c cut raisins or other dried fruit

Mix dry ingredients. Add milk, molasses and melted fat. Place in a pudding dish and steam for two hours.

Graham Pudding.

- $\frac{1}{4}$ c fat
- $\frac{1}{2}$ c molasses
- $\frac{1}{2}$ c milk
- 1 egg
- $1\frac{1}{2}$ c graham flour
- $\frac{1}{2}$ tsp. soda
- 1 tsp. salt
- 1 c raisins seeded and cut in pieces.

Melt the butter, add molasses, milk, egg well beaten, dry ingredients mixed and sifted, and raisins; turn into buttered mold, cover and steam two and one-half hours. Serve with wine sauce. Dates or figs cut in small pieces may be used in place of raisins.

Fig Pudding.

- 1 c beef suet
- 1 c figs finely chopped
- $2\frac{1}{3}$ c stale bread crumbs
- $\frac{1}{2}$ c milk
- 2 eggs
- 1 c sugar
- $\frac{3}{4}$ tsp. salt

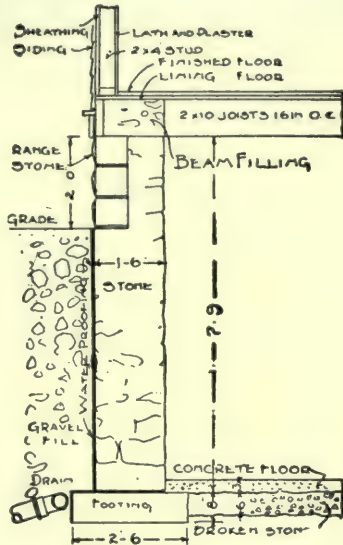
Chop suet, and work with the hands until creamy, then add figs. Soak bread crumbs in milk, add eggs well beaten, sugar and salt. Combine mixtures, turn into a buttered mould, steam three hours. Serve with sauce.

To Render Fats.

Chop suet or put it through a food chopper. If the fat has a strong odor, soak it for half an hour in soda water ($\frac{1}{2}$ tbsp. soda to 1 quart water) before rendering. Heat the fat in a double boiler until completely melted so that it can be pressed from the tissues. Strain off the fat, squeezing the "cracklings." All kinds of rendered fats should be stored in closed containers in a dark, cool place.

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(Fig. 6)
SECTION THROUGH BASEMENT WALL

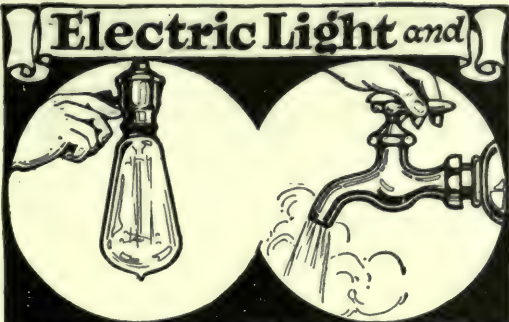
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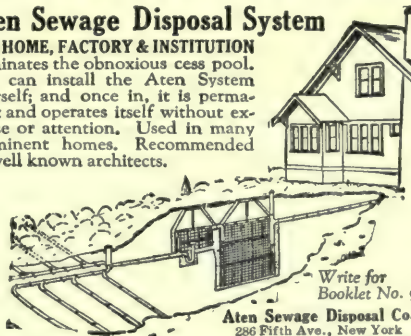
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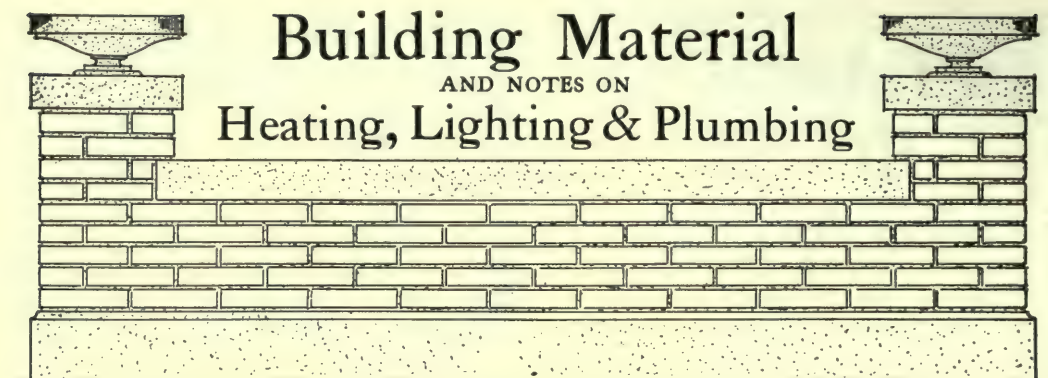
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Cost of Building Materials

	Cost of Building Materials <i>In Terms of Money</i>					Amount Purchased by 1 Acre of Wheat <i>In Terms of Wheat</i>		
	1917	1916	1915	1914	1909	1917	1914	1909
Nails, 100 lbs.	\$5.75	\$4.25	\$3.82	\$3.40	\$3.34	4.9	4.2	4.6
3-in. Tiles, 100 ft.	5.60	4.20	3.75	3.55	3.45	5	4	4.6
Portland Cement, 100 lbs.	1.05	.85	.76	.69	.70	27	21	22
Linseed Oil, gallon.	1.50	1.10	.94	.82	.79	19	17	20
Paint, mixed, gallon.	2.89	2.20	1.98	1.74	1.62	9.7	8.1	9.6
Lumber, 1-in., 100 ft.	3.10	2.35	2.20	2.10	1.95	9	6.7	7.9
Shingles, 1000 ft.	5.10	4.20	3.95	3.70	3.50	5.5	3.8	4.4

Figures from Crop Report, Bureau of Crop Extension, Department of Agriculture, Washington, D. C.

THE above figures show the steady rise of cost in the building essentials shown in the first columns for the period of years from 1909, which stands for normal prices, through 1917, in the terms of dollars. But dollars are only used as a matter of convenience (and a great convenience they are). As a matter of fact we really give in exchange of our time, of our labor, or of something which we have produced. The second list shows how much of each of these articles could be obtained by the value of an average acre of wheat, in 1909, in 1914 and in 1917.

While so much has been said about the increase in the cost of lumber, yet, while an acre of wheat would only buy 7.9 hundred feet in 1909, in 1917 it would purchase 9 hundred feet. In only one

of the items given, and they are the essential items in building, is the cost in the terms of wheat, higher than in 1909.

Though the price of linseed oil has nearly doubled during that time, yet in 1909 the money from an acre of wheat would purchase 20 gallons of linseed oil, and in 1917 the price obtained from an acre of wheat would buy only one gallon less.

This is the time for the farmer and for the man who has put his effort into producing wheat to exchange it for building materials.

Comparisons made from average prices paid in Minnesota, Montana, North and South Dakota, in 1914 and 1917, do not show the present cost of lumber to be high. These figures were assembled by one of the line yards of the middle west:

	In 1914	In 1917
50 Bushels No. 1 Northern Wheat would buy.	2,100 feet shiplap	3,900 feet
50 Bushels Barley would buy.	1,020 feet 2x4	2,140 feet
50 Bushels Flax would buy.	24,000 shingles	40,000 shingles
50 Bushels Corn would buy.	1,380 feet boards	2,350 feet
5 Hogs would buy.	4,000 feet shiplap	5,800 feet



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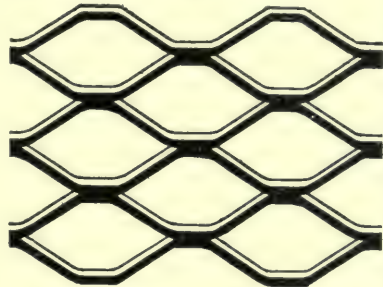
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Keep Buildings in Repair.

How often we see farm buildings which, for the want of a little attention, are allowed to get in bad shape and then they require extensive and expensive repairs.

Many a good barn has needed new sills for years, but has been neglected until it has settled down in the mud; posts have rotted off at the bottom, sleepers under the floor have rotted and it becomes a task to repair it while, if it had been attended to at the proper time, the expense would have been small and the barn would have been in good condition today.

If the building is up from the ground as it should be, the sills will last for many years. If it is simply a question of raising the building up, two men, with two or three jackscrews, will raise a good sized barn in one day and put the buttments under it, too.

Putting in new sills is not such a job as it may seem at first, unless the ground is wet and the posts are badly rotted. It always pays to have a man on the job who understands his business and can properly direct the workers.

The first step is to raise the building a little higher than it is to be when completed. Support it by props under the beams and girts and get the old sills out and put in the new.

If it becomes necessary to splice the sills they may be halved together and then spiked. Make the splice two feet long and put a good buttment under it.

Where the sleepers have been let down into gains in the sills it is well to saw them off and spike a 2x4 on the inside of the sill, for them to rest on. The sills may be built of plank to any desired size, if necessary.

The matter of roofs is an important one. A poor roof is sure to injure the frame of the building. Even a cheap, temporary roof would help for a time in protecting the building.—*John Upton.*

Loosening Rusty Wood Screws.

Wood screws that have become so badly rusted that they cannot be moved by ordinary means may be loosened by heating them. This may be done by ap-

plying a hot soldering iron or poker to the heads. The expansion and contraction caused by the application of the hot iron and its subsequent withdrawal will usually loosen them enough so they may be removed with a screwdriver.

To Remove Old Plaster.

For removing old plastering, scarcely any tool is more effective than a garden hoe. It will be necessary, of course, first to prepare the way by exposing a small area. After that the blade of the hoe may be hooked under the loose plaster which may be torn away in relatively large flakes. For scraping out the plaster that clings between the lath a mason's trowel is a most efficient tool, though if the plaster sticks tenaciously the flat blade of a spade may be used to advantage.

Glued-up Work.

"The first thing to do in gluing wood pieces together is to make sure that the wood is dry. Next join the pieces with a slight hollow; put on a clamp, pull up, watch carefully to see that every place touches, then take a toothing plane and tooth both edges. Now we are ready for the gluing.

To have the glue thin is all right for some things, but not for all close grain wood. I always temper the glue for the kind of wood. It is better to have the stuff warm on the edges so as to keep the glue from setting. Be sure to squeeze out all the glue until the work is wood to wood. If one follows this he will never have any trouble with his work."

When the Head Pulls Off.

All carpenters know what a tantalizing matter it is to remove a nail from which the head has pulled off, especially if little of the nail projects above the wood. The following method will generally permit the nail to be removed with ease: Drive another nail by the side of the decapitated one, choosing for the purpose one that is somewhat larger. The headless nail may now be pried over into the opening made by withdrawing the second nail. It is then an easy matter to pluck it out with pliers.



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AND

HOW TO USE THEM




EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

The Group of White Woods and Poplars

HE term White-wood is often applied to the wood of the Tulip tree, related to the Magnolia family, and the lumber is usually marketed as Yellow Poplar, while the wood of the true poplars is marketed as Cottonwood.

Yellow Poplar.

Yellow poplar, or white-wood is a light, soft, fine-grained wood, easily worked and durable. In many respects it is much like basswood. In color it is a light yellow or brown, sometimes pinkish or gray, with the thin layer of sapwood nearly white. The tulip tree, from which the lumber is manufactured, is one of the largest and handsomest deciduous trees. It is found in Vermont and western New England, through New York and Michigan to the Gulf States, spreading into Missouri and Arkansas, with its greatest development, perhaps, on the lower Wabash and the Alleghanies of Tennessee and North Carolina. The heart wood is also classed among the light woods. It is easily worked, compact, fine grained, and takes a high polish. When perfectly seasoned it is durable and resists insects. It is used largely for construction, interior finish, mill work and furniture. It is also used largely as backing for veneer of

other woods. Its peculiar properties make it available for a wide variety of uses.

Cottonwood.

The cottonwoods, or true poplars, yield a soft, even-grained wood which is easily worked, and which, because of its interwoven fibers, resists wear extremely well for such a soft wood. Cottonwood is tougher and stronger than basswood, which it closely resembles. Much of the cottonwood lumber is manufactured from the eastern cottonwood, abundant in the lower Mississippi valley.

Because of its lightness and strength it is used for many purposes of which the uses of the home builder form only a small proportion.

Black cottonwoods, in Oregon and Washington, yield a lumber which is used in a similar way to that of the eastern cottonwoods.

Basswood or Linden.

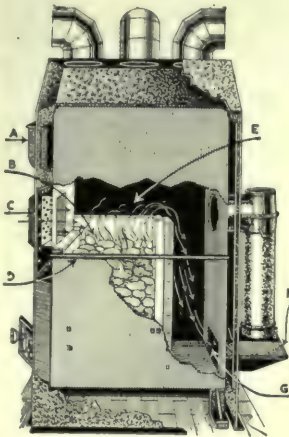
Basswood is one of the lightest, softest and weakest of the so-called hardwoods. The wood is very close grained, compact and so easily worked that, notwithstanding the fact that it is neither stiff nor tough, it is one of the most widely used of woods. It is nearly white in color, often slightly tinged with light or brown.

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3. Smoke outlet (G) at the bottom. Here we draw away the coolest of the contents of the combustion chamber, leaving the hottest for your use and benefit.
4. Fire-box (B) and ash pit fully enclosed by outer welded steel radiator, no "burnt air" odor, no red-hot surfaces, no leakage as with cast-iron fire-bowls.
5. Fire-box (B) close to the front, convenient in operation, no chute necessary, as with other styles having fire-pots in the center.
6. Heavy fire-brick slabs (E). These accumulate heat necessary for combustion of gases. The ideal form for inferior and smoky fuels, and perfect for the best. Metal fire-bowls are not equal to brick for good combustion, and cannot be replaced without taking down the heater.
7. Large grate area and deep fire, best for any fuel, permitting large bodies of air to enter for perfect combustion.
8. Perforated fire-door lining (C) sprays air supply all over the fire, mingling with gas and smoke, promoting perfect combustion. Soot and black smoke are reduced, producing heat and not smudge.
9. Evaporating pan (A) evaporates sufficient water and affords ample humidity, essential to health,—saves fuel.
10. Clean-out-door (F) where all deposits of soot and ashes are easily removed, no other cleaning required.
11. Fire-door (C) low down, 32 inches from floor, easy to reach, no high lifting of fuel.
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This calls attention to the fact that in so many cases where wood is customarily used, its strength is so much beyond what is required of it in the position and use, as for instance, for the wood finish for a room, that its beauty of grain or texture, the way it responds to the care given to it, and the way it retains its original beauty, are much more important points to the home keeper, than its strength or even its durability. The hardness of the surface of a wood when it is finished is, however, a matter of importance in the care of a house. If a wood is used which is soft, the finish of the surface must be given attention so that it may not be dented and marred in its casual use. Without a well painted or finished surface a wood which is soft might be dented by a protruding corner on a piece of furniture which is pushed against it. The chief duty of the finish on a hard wood is to preserve and accent the beauty of the wood itself, and to give a surface which is easily rubbed off, and which will not retain and absorb dirt and dust.

Elm.

There are several species of elm in this country, the most abundant of which is the white elm. It is a fibrous wood of varied usefulness. It is not so strong and heavy, nor so hard as many of the hardwoods. It ranks next to hickory for many purposes. The tree is large and one of the beautiful and characteristic of the shade trees.

Chestnut.

The chestnut is a large, beautiful tree, with stronger associations for the lay mind as a tree than as a building wood. When used in cabinet work or finishing wood work, in many cases it rather closely resembles white ash. The wood is rather light, soft, and durable. It is mentioned as being durable in contact with the soil. It is easily worked and appears well in furniture and fixtures. Nearly fifty per cent of the chestnut used is for mill work and cabinet work, furniture and fixtures.

Hemlock.

As with some other woods there are two important species of hemlock, commercially, one growing in the eastern part of the country, and another species

in the northwest. Eastern hemlock is found from Nova Scotia and the St. Lawrence valley through Michigan and Wisconsin, along the Alleghany mountains to Alabama. It is found on dry, rocky ridges, generally facing north, often forming extensive forests almost to the exclusion of other species. Eastern hemlock is among the lighter woods in weight, fairly stiff and strong, and tougher than most soft woods. Western hemlock grows from Alaska to the Bitter Root mountains of Idaho, reaching its greatest development in western Oregon and Washington. Western hemlock is heavier, stronger and stiffer than that growing in the east, and in mechanical properties closely resembles Douglas fir.

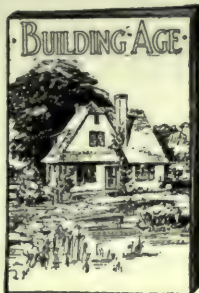
Surgeon to the Trees.

George and Martha Washington, two of the largest live oaks on earth, which are among the chief arboreal ornaments of Audubon park in New Orleans, are to have attached to their suite a special surgeon to look after them and preserve them from the ravages of time. These trees have a diameter of eleven feet, and they are nearly perfect specimens of the chenevert or live oak, that adds so much romantic beauty to the coastal regions of Louisiana.

An expert who is a graduate of the Boston Institute of Technology has been appointed to keep harm away from the half-century old giants which despite their sizes are extremely temperamental, and by no means as hardy as their rugged exterior and enormous dimensions would indicate.

They are almost human in their reaction to the ills that afflict them, even to severe colds and influenza. Accumulations of water in pockets in their gnarled frames, when chilled by sudden changes in temperature, cause the big trees to droop and show improper circulation. The long limbs that extend snake-like from the central trunk until they sweep the ground, are beginning to feel the weakness of age, and the more delicate of them will be given the assistance of chains and bridles.

All cavities will be sealed by a clever tree dentist, to be selected by the surgeon to the trees.



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SPLINTERS AND SHAVINGS

Modernizing the Farm Home.



HERE are over three million telephones on the farms of this country, which means that approximately one-half of all farm families now have the telephone, according to a study made by the Curtis Publishing Company. Over one-half of farm families now have rural free delivery,—which means that the daily papers can reach them. The automobile with the good roads which it requires has moved the farm family within suburban reach of the city.

In a group of 825 farm homes studied in Wisconsin the home improvements were found to increase with the proportion of educational advantages. The farmers who had been in college had prepared better equipped homes for themselves. A survey was made of all the farm houses in one township of Blackhawk County, Iowa, by the State College. This showed that half of all the farm houses in this township had furnaces, while the proportion having water, baths and electric or gas lights was somewhat less. Nearly half of the homes had such labor-saving conveniences as vacuum cleaners, power washers and electric irons. Nearly all the homes had telephones, over half had pianos, and about half of them had automobiles. This is not a showing of average farm conditions, but it is a picture toward which we are approaching, quite rapidly in some sections.

The automobile is doing a large share in bringing the farm to a higher efficiency. In the first place, it takes the farmer's family more among his neighbors, so that he knows what others are doing. If a piece of farm machinery is broken; if he develops a need for a fertilizer, or for a hog cholera serum, or for a spray, it can be gotten, probably during a noon hour, and the work of the farm go on unhampered. He can get his produce to the market, irrespective of the weather or the roads. He can even take his family to the movie in the evening.

The present day farmer who is up-to-date has as comfortable and convenient a home as his brother in the city, and he can allow his children the associations and recreations of youth.

For the Guest Chamber.

Sleep sweet within this quiet room,
O thou, whoe'er thou art,
And let no mournful yesterdays
Disturb thy quiet heart.

Nor let tomorrow scare thy rest
With dreams of coming ill;
Thy Maker is thy changeless friend;
His love surrounds thee still.

Forget thyself and all the world;
Put out each feverish light;
The stars are watching overhead;
Sleep sweet, good-night, good-night.

—Ellen M. H. Gates.

Cost of Living from Maine to California.

The Labor Review has published statistics of the living expenses for a year gathered among industrial workers in the cities quoted. These figures were obtained by averaging the actual figures of more than a hundred families in each case. The last figure includes recreation and incidentals. Every effort was made that the figures should express the real conditions.

	Portland, Me., 103 families	Boston	Baltimore	Seattle	San Francisco	Los Angeles
Clothing, Male...	\$105.07	\$116.31	\$118.57	\$115.24	\$108.73	\$95.34
Clothing, Female.	101.93	107.83	111.57	125.46	108.79	92.46
Total	\$207.00	\$234.14	\$230.16	\$240.70	\$217.89	\$187.46
Furniture and Moving	54.27	55.35	64.51	73.87	43.65	36.40
Food	576.50	645.19	624.77	576.38	578.00	515.44
Housing	153.33	196.40	151.80	211.51	230.43	191.24
Fuel and Light...	82.08	79.84	60.93	73.19	54.95	39.91
Other Things....	261.37	315.98	318.35	393.45	316.64	318.36
Total	\$1,334.55	\$1,519.90	\$1,450.52	\$1,596.10	\$1,441.29	\$1,228.79

KEITH'S MAGAZINE

ON HOME BUILDING

CONTENTS FOR APRIL, 1919

	Page
Just a Word.....	166
The Psychology of the Bungalow— <i>Franklin Boyd</i>	169
The Bungalow and the Vista— <i>Chas. W. Geiger</i>	172
The Bungalow as Developed in Porto Rico— <i>Antonin Nechodoma</i>	174
Kitchen Cupboards for the Bungalow.....	177
Salads and How to Grow Them— <i>M. Roberts Conover</i>	179
Colonial Bungalow Entrances— <i>Chas. Alma Byers</i>	181
Under the Bungalow Roof-tree— <i>John D. Morris</i>	185
A Dainty Luncheon Set—For Conservation— <i>Katherine Barnes Thompson</i>	187
Closets and Cubby-Holes for the Bungalow— <i>Marion Brownfield</i>	190
What Kind of a Bungalow to Build?.....	192
Attractive and Well-Planned Bungalows.....	195
A Semi-Bungalow.....	198
A Broad Low-Roofed Cottage.....	200
Shall the New Home Be a Bungalow?.....	201

DEPARTMENTS

Inside the House—

Decoration and Furnishing—*Virginia Robie*

<i>A Symposium</i>	207
--------------------------	-----

Answers to Questions on Interior Decoration.....	210
--	-----

The Table and Food Conservation

<i>A Lenten Luncheon</i>	216
--------------------------------	-----

Building Materials and Notes on Heating, Lighting and Plumbing.....	222
---	-----

Woods and How to Use Them

<i>Hardwood Floors for the Bungalow</i>	228
---	-----

Splinters and Shavings.....	232
-----------------------------	-----



Courtesy Atlas Portland Cement Company

An unusually attractive home of the bungalow type

J. Constantine Hillman, Architect

KEITH'S MAGAZINE


VOL. XLI

APRIL, 1919

No. 4

The Psychology of the Bungalow

Franklin Boyd

S it true that the bungalow is a "state of mind" as some people assert? We are tempted to accept this theory ourselves since there is no definition we have seen which does not find itself contradicted in some of the so-called bungalows.

Let us see if we can prove the proposition, "The bungalow is a state of mind." It is true that the word bungalow stands for the "sense of home" in almost any materialized form. It may be wood; it may be brick; it may be stucco. Generally it has wide overhanging eaves,

which some place about the house come down well over the door or window heads of the first story. It used to be stained brown in the early days of its popularity, but now it is quite as likely to be painted white and to be finished with Colonial details, all of which goes to prove that it may be a state of mind.

The early devotees of the bungalow insist that if it have two stories, or even rooms finished under the roof, that it is not a true bungalow. In some climates the house which has too large a proportion of foundation and roof is not "prac-



Reflecting the good taste of its owner



One could easily be happy living here

tical" in economy of building and heating. There is no place, surely, where the bungalow is not practical. This again goes to prove that the bungalow is the state of mind in which the owner lives rather than a definite and absolute creation.

The bungalow is the embodiment of the sense of home. It is so attractive that it makes the owner a marked man in his block if not in his community. "He is the man who lives in that pretty bungalow" with a tinge of envy in the tone of voice, and the identification is complete. It is so practical and economical that there is no apology expected for anything. The homemistress is called upon for many things: "Her house is so compact and convenient that she has time" of course. "They have a won-

derfully attractive home, but of course that is what you expect of a new bungalow." "They have a well kept lawn and garden, but the house requires so little care that they have time." "Besides a bungalow seems to require neat and attractive surroundings." It may not even have projecting eaves at all, only a plain stucco wall, capped, with or without a cornice, but since it is only one

story it must be a bungalow. How can these and all of the other things which are said—and truly—about a bungalow be reconciled except by accepting "the bungalow" as a state of mind?

Having duly affixed the "Q. E. D." as in the days of the geometry lesson, let us now state the corollary. When the householder has pictured in his mind the ideal home, he will make it the abiding



Courtesy Atlas Portland Cement Co.

Samuel T. Atherholt, Architect

Every line of this house shouts "neatness"



Somewhat out of the ordinary

place in which he takes pride and on which he feels that he can spend a bit of money without losing it; he will unconsciously make his home approximate to the ideal which is in his mind.

Take the first bungalow which is shown here, and you know just the type of man whose home it is—a good business man, prosperous, methodical, efficient. His wife has some of these characteristics, and

others, including good taste and a love of growing things. Both have a sense of beauty, and require it in even the minor

It is marked by an individuality of its own.

While the way the stone work is laid



With a generous allowance of porch

in the chimney and porch posts is the only unusual thing which is likely to be noted in one of the other stucco homes, yet it too has its own individuality, other than its use of native stone.

The Yonkers bungalow is the type which is found in every part of the country and it is popular everywhere. Its popularity proves it to be a practical type.



A practical and popular type—built in Yonkers, N. Y.

S. W. Jones, Architect

The Bungalow and the Vista

Charles W. Geiger



Showing double concrete walk with flower bed between



HAT bungalow adaptation of the apartment house, the bungalow court, claims many advantages, where the value of land allows the apartments to all be on the ground. As they are planned they are usually laid out with reference to the vista from the bungalows and from the street. The photograph shows a court which centers around a fountain and pergolas.

The bungalows are of the so-called Chalet type, with the sleeping rooms above the first story, protected by roofs with broad overhanging eaves.

The second photograph shows a view of a double bungalow, having the upstairs bedroom. The side the lattice encloses the built-in buffet, with a broad window over the

serving table. The ornamental screens of the ventilators are shown on the front and side of the bungalow, ventilating the space under the roof.

The rose trellis between the two porches may be seen. The roses are planted projection at the end of the bungalow be-

in a raised flower box or bed which extends across the front of the house between the front porches.

Two unique bungalows shown in one of the photographs are part of an unusual group of buildings built on a hillside in Los Angeles.

This artistic and practical utilization of a hillside site has been made in the build-



View of the double bungalows

ing of an attractive and unique flat or apartment house and a bungalow court.

The lot faces east and slopes steeply down to the west. It has a frontage on the street of fifty feet, and increases in width to eighty feet at the back, and has a depth of 166 feet. Both the street slope and the irregular shape have been used to advantage.

At the front and facing the street stands a four-flat structure. The ground drops sharply just back of the flat building and steps go down to two bungalows, each of which contains a single suite of five rooms. The court, enclosed by the



Looking down from the roof garden



View from other side of the light standard



The roof garden

buildings, drops down in a series of terraces to a sunken garden and pool. The fact that the roofs of the bungalows are below the flat causes every suite in the group to have an unrestricted view of the west and northwest Los Angeles, with the Santa Monica Mountains for a background.

A beautiful palm garden occupies the roof of the garage which is built just back of the bungalows. The buildings follow oriental lines as to design and are faced with stippled stucco of a creamy white color. Clay tile is used for the roofs.

One photograph shows the apartment building beyond the two bungalows. This is the view looking

from the roof garden and shows the small sunken garden; ferns growing in between rocks from the mountains, with the bungalows on either side. On an upper terrace is an ornamental lighting fixture and beyond that the connecting passage may be seen. The composition of the group is very unusual and quite interesting.

The next photograph shows the view looking down the court from the front, showing how the bungalows front on the court. In the farther distance is the Mission arch over the entrance to the roof garden. The sunken garden and fountain

shown in the other photo is just beyond the light standard.

Another photo is taken from the head of the bridge leading to the roof garden and the Mission arch. This roof garden is built over the garage below and at the rear of the bungalows. The ground drops very sharply beside the bungalows and even more sharply beside the garage. Steps lead from one level to another.

The whole plan, and the adjustment of one grade to another has been very cleverly worked out, so that each irregularity, instead of being a thing to be regretted, gives its own advantage to the building and to the group as a whole.

The Bungalow as Developed in Porto Rico

Antonin Nechodoma, Architect



Built at Monte Flores, San Juan, Porto Rico

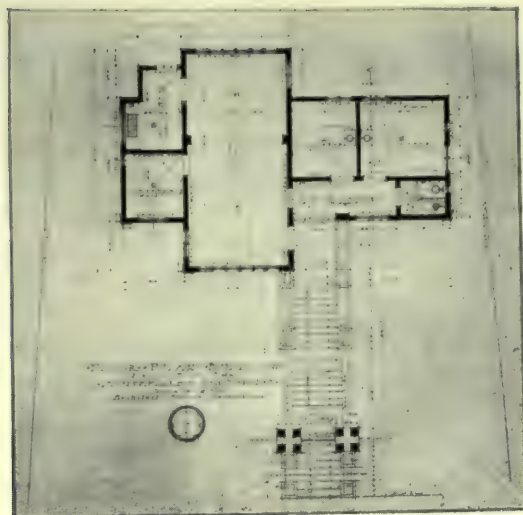
here shown were designed by Antonin Nechodoma, a progressive young architect of San Juan, whose own attractive bungalow home, with several others, was shown in a previous bungalow number of this magazine.

The first bungalow shown is, to us, quite unusual in type. It has the spirit of our mid-western or Prairie style, adapted to the



N Porto Rico the bungalow has developed in a rational and logical way until it has adapted itself to its special environment in a simple and satisfactory way. The group of bungalows

tropical conditions of Porto Rico, and it seems to fit into its environment and to belong in the conditions under which it is placed. This is perhaps the test of any architectural style. The drop of the



ground at one corner allows the garage to be built under the main floor.

This bungalow is set high and terraced from the street level, with a wooden gate at the first landing, with a group of four 12-inch concrete posts on each side carrying a broad cover. The concrete steps are grouped, with landings between to make an easy

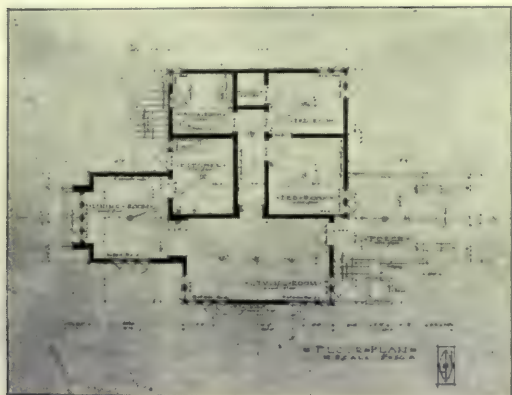
ascent to the porch of the bungalow.

The plan is simply arranged and very good. The entrance is either into the living room or into a porch which connects both with the living room and with the bed rooms. The living and dining rooms make one large apartment, of some 14 by 30 feet. The kitchen is beyond. The walls are filled with grouped windows, giving large areas of openings.

The bungalow idea, with us, means low ceiled rooms and low buildings as a general thing. Under tropical conditions the windows are higher and have full transoms over them; useful transoms, which may be opened, giving excellent ventila-



Note inset of tile—a Porto Rican characteristic



tion across the upper part of the room.

The second bungalow shown is set only a few steps above the grade. This bungalow is marked by the insets of tile, a feature which is quite characteristic of Porto Rican building. An interesting plan is developed, with the living room across the front, having openings on three sides. The shuttered windows show partially opened transoms, also shuttered. The dining room and living room open together, giving a full sweep of air



With wide projecting cornices, to afford as much shade as possible

through the house. The kitchen opens to the dining room and to the outside only. The bed room suite is entirely secluded from the living rooms.

The photographs show the wooden gates which close the driveway to the garage, and give a good view of the great tile panel which fills the space between the windows, and the smaller insets in the post at the gateway.

The third bungalow also shows large panels of tile set into the concrete walls, and also small insets used as decorations of the porch posts, in the characteristic way.

The last bungalow given also shows a decoration of tiles inset in the posts, and unshuttered windows where most of the transoms are open. A louvre in the gable of the roof is shown particularly well in this photo,

illustrating the ventilation of the air space under the roof.

The architect gives a very interesting account of the soft colored glass used. He says that on account of the excess of tropical light, and the much needed ventilation, the homes of Porto Rico have many windows, but the glass is opaque, usually moss green

or brown cathedral glass, with hammered face. This provides air when needed, and at the same time subdues the intense light.

All of the homes shown are of reinforced concrete, built with wooden forms, the surface being rubbed down to smooth finish as the forms are removed. They do not plaster a concrete surface.

The tile and glass insertions are usually made when the forms are removed,



Amidst a tropical setting

but the recess is provided in the wooden moulds before the concrete is poured, so that no cutting of concrete is necessary for these tile insertions. The effect of the tile and of the soft toned glass so much used is rich and pleasing. The monot-

ony of large concrete surfaces is not only eliminated, but their plain surfaces make an excellent background for the color which is used. Color is also largely used in the roofs, either in Spanish tile or roofings coated with crushed red slate.

Kitchen Cupboards for the Bungalow

BEWARE of too many unrelated cupboards and drawers. Did you ever hear of too many cupboards in a kitchen? When you "cleaned" the kitchen the last time didn't you find one cupboard that was simply cluttered? Anything that you did not know what to do with was in it. If you had not had one cupboard that you did not need these things would have been put in their proper places in the first place. The extra cupboard has only made you extra work, or else your system might be improved by a little thoughtful study as to where is the most convenient place to keep each utensil.

A good rule for keeping things easily in order was worked out and formulated by a professional man, a dentist, for his own office equipment. "I laid the things in the easiest place, when I was working with them, and made that their place, building whatever equipment was necessary. Do you suppose things were scattered all over the office? Not at all. There was a cabinet built near each place where I worked, and everything I needed was always within reach of my hand. Everything worked out quite simply. I became very orderly because it was easier to put things in their places than anywhere else."

We talk about the emancipation of woman. This means, if it means anything, that she is no longer expected to take things as she finds them arranged for her and accept the inevitable, complainingly or otherwise. All forms of labor are more or less stabilized and standardized



The arrangement is the crucial thing

except domestic service, which is admittedly in the most chaotic condition, with few exceptions. If woman could

come into this problem from the outside she could see more clearly into the heart of the trouble. But as a general thing she stands on the bulwarks of tradition, wailing for the "good old times," with their roots in slavery.

While it may seem a far cry, in reality the kitchen cupboards may be the key



Note the racks on the door for small pans and pan covers

to the problem. It requires as much clear thinking and executive ability to route the work through a modern kitchen, placing each utensil where it will be under the hand when it is wanted as it does to organize any other work.

Perhaps in no other occupation is what we may call the personal equation so far reaching, making it almost impossible for one person to plan work satisfactorily for anyone else. When many dishes are to be carried away, as for instance after a church supper, did you ever put cups and glasses onto trays so that they might be easily carried and see the maid, or perhaps your intellectual neighbor, pick two glasses at a time from the trays and

walk back and forth, back and forth, discussing some large project into which you had not the heart to break by suggesting that she take a tray full at a time?

The woman who plans her kitchen cupboards for the efficient routing of her work, who puts her mind consciously on her work until it is all efficiently planned, who accepts it as a business proposition to be efficiently carried out, rather than a hated drudgery to be shuffled through, is the forerunner of different standards in the business of housekeeping. Such women are more numerous than we think, but we hear little from them and they are not noticed in the wail of the inefficient.

Another matter which is deep in the heart of housekeeping efficiency is the fact that the housekeeper does not claim a periodical vacation. Associated Charities report cases of divorce proceedings being stopped by giving the wife a long restful vacation in which her general condition is recuperated so that she returned with her natural sunny disposition, ready to carry her part in the world's work even against odds. Someone else should carry the burden one day in the week if possible. Certainly every housekeeper should have at least one week in the year when she is not only free herself, but when she may see how other people do things. No other business requires seven days a week, yet every other business allows a yearly vacation.

These accompanying photographs are given to show what has been done rather than as models of efficiency. The first photograph shows the usual cupboards often built into the ready made house, without working space between the upper and lower cupboards. The upper shelves, which are hard to reach, are of course used for the storage of foods and of things not often required.

Be the cupboards what they may, it is the arrangement of the things in the cupboard that is the crucial thing, except

when it is a matter which can not be reconciled, of distance between cupboards and working places. The dish cupboard should be as convenient to the sink as possible. The sink can not of course be moved. If the cupboard can not be moved, and usually it can not, then something else must be done.

One of the most useful devices between the kitchen and dining room is some type of a light table or tray on wheels. It need not be mahogany or wicker like the expensive tea cart, yet it should move as

easily. A serving cart of this kind will carry dishes between sink and cupboard, from the kitchen to the dining room and back again.

The last photograph shows an excellent type of racks which may be put on cupboard doors for holding lids, pans, et cetera, which are so hard to place well, and to get out when a particular one is wanted. If strips are used for the bottom of the rack instead of solid boards the racks will be easier to keep clean.

Salads and How to Grow Them

M. Roberts Conover



F you don't care for salads, you don't know them. Many people condemn endive and some of the other salads after trying them in the home garden and I have heard some people say that home grown head lettuce was not worth the growing, as it lacked flavor. The fact is that most of our salad vegetables must be properly treated as to growth and blanching if they are to be worth knowing. To grow them right, one must begin right, that is, with the soil. One should begin early enough to have the soil in good condition and to make careful selection of the varieties to be cultivated. You won't accomplish much on stiff hard soil. Such soil requires especial preparation. Spongy, mellow soil, that is fertile and moist and not too hot will insure good results. Dry hot soil forces the lettuces and endive to seed. Specifically, the right soil is a sandy soil rich with well-decayed humus. Leaves, cut straw, well cut over manure are the proper fertilizing materials for salads.

If instead of a mellow soil you have one of those stubborn resistant soils, you can manufacture a suitable salad patch by digging out to about seven inches and

filling it with prepared soil. Use light sand of the consistency generally known as building sand and to this add an equal part of well-rotted stable manure worked fine. Fill this into the excavation and leave the surface rough, until time to work it fine for planting. This soil substitution may be done in late fall or any time in the winter when the ground is open and workable. The action of the frost upon the combination is an advantage. It should be worked over and over with a fork in the spring to have it very fine and mellow. Where one cannot get manure, raw ground bone is an excellent substitute.

The time of planting depends upon your locality. One grower gives as a general rule; six days earlier for each hundred miles farther south; six days later for each hundred miles farther north. In this latitude, forty miles south of New York, and about one mile from the bay shore, I plant lettuce and endive about the first of April, under usual conditions.

I do not thin my cutting lettuce at all, but the head varieties I thin out so that they will stand about ten inches apart.

I keep the soil about the plants con-

stantly loose and mealy, hoeing very deep between the rows and to a shallow depth. I go after mine with an old worn hoe with its blade worn to a width of an inch and a half at one end and a trifle wider at the other. With the deeper side, I work the soil between the rows, which are about eighteen inches apart, and with the narrower end I work the soil close about the plants. I can do the work very rapidly this way and I do it as often as every four days.

I find it quite an advantage in my garden, which is a dry hot one, if the lettuces that are to be used later than June are grown in partial shade, not the dense shade of a thick hedge or a wall, but the lighter shade of tall growing garden vegetables. I accomplish this by running my rows east and west. The lettuce grown on the north side of taller things as corn, pole beans, etc., remain sweet and useful longer than those exposed to the full rays of the all-day sun. Of course it must not be grown so close to corn that the rank growth of that vegetable robs it of its moisture, but toward the outer margin of its noon-day shade. I find also that under the shade of the crook-necked squash leaves, the remaining Early Curled Simpson was exceedingly tender and sweet after the more exposed had grown bitter and useless with the heat of July. In such case the lettuce was planted about April 1st and the squash about three weeks later. This made a very long season for my cutting lettuce.

My first experience with endive was a disappointment, it was so bitter that none of us could eat it. I grew the green curled endive. I tried blanching it under boards and it rotted. I tried tying it, pulling the outside leaves up over the inner parts like the Cos or Romaine Lettuce, but it remained bitter, so finally I earthed up about it, drawing up the outer leaves and banking it with garden soil to the very tips as we do with celery. In

about twelve days, it was fit for use, the inner parts being mild, white and deliciously tender. That is the only way that I blanch the green curled endive now.

The witloof or winter endive grows very differently, and the foliage above ground is entirely unfit for use. The edible state is attained by starting root growth after a short period of rest with the result, a white, tender salad.

There exists some confusion as to the varieties. There are four varieties which are used to a greater or less extent in this country. These are, 1st, the Chicoree frisee or green curled endive, with beautiful finely curled foliage; 2d, the broad-leaved Batavian endive or Escarolle with a somewhat broader leaf, which is best used in the fall and is prepared by tying the tips of the leaves together or covering with boards or slates after it is nearly full grown. (Gently winding the outside of the tied foliage with soft twine will remove the intense strain from the upper parts of the leaves and prevent their rotting.) 3d, the Witloof or large Brussels chicory (also called French endive and Christmas salad); and 4th, the large-rooted chicory, which is the "Barbe de Capucin" (Monk's beard) so much used by the French.

The Witloof or winter endive, which is the large Brussels chicory, produces foliage which is entirely unfit for use above ground. It is planted in the spring, and in the fall the edible delicious salad is obtained by starting root growth after a short period of rest. The roots are taken up early in November, the leaves trimmed off about one and one-half inches from the neck and the roots set in a trench about 16 or 18 inches in depth. This will bring the necks of the roots about eight inches below the surface of the ground. They are then covered with light, well-drained soil and over this a deep layer of manure is placed from 16 inches to three feet, according to the temperature.

In about a month the shoots will be ready for use.

The "Barbe de Capucin" or French large-rooted chicory is planted in the spring and cultivated all the growing season. In November they are taken up and the growing parts are trimmed off to about one-half an inch from the neck. The roots are then placed against a wall in a dark, rather warm cellar with a sloping heap of earth over it. The soil must be moist when the heap is made and kept moist by frequent waterings.

I produced sweet, edible shoots of this endive early in November, right in the garden, by cutting off the tops of the roots with a spade about the first week in October and heaping earth high over the roots, with a thick mulch of dried

grass and leaves spread over the mound. The result was a tender delicious salad by November 1st. I see no reason why this should not yield satisfactory results under the deep covering of compost as prescribed for the Christmas salad.

The Escarolle or broad-leaved Batavian, which is an out-of-doors variety like the green curled previously discussed, is sown in late spring. It is used in the fall or early winter and is blanched when nearly full grown by drawing the outer leaves up about the inner parts and tying them with soft twine.

All the chicories are planted in late spring. But the green curled endive, I plant as early as lettuce. It requires about forty-five days for growth, and I make several plantings of it.

Colonial Bungalow Entrances

Charles Alma Byers



It has been very truthfully said that no one in building a home in a city builds to himself alone. Whether it be a creditable one, or otherwise, his home is necessarily a contribution to the appearance of the neighborhood in general, for it comprises a unit that is bound to exert a certain influence upon the street vista. And naturally that influence should be of enhancing character.



The terrace, steps and walk are of bright red brick

This means, of course, that the house itself should be appropriately attractive and the grounds, at least in front, be effectively planned and well kept.

In this matter of creating pleasing street vistas, it is doubtful if any other structural feature of one's home is so deserving of thoughtful consideration as the front entrance. Because of the prominence of the position it occupies, it is the detail upon which is invariably



Very inviting

first centered the attention of the passer-by, and it, therefore, naturally wields an influence that is most potent. Hence, the attractively designed front entrance comprises an asset both of the home individually and of the neighborhood collectively.

Considered from the standpoint of design, the front entrance of a home must, of course, correspond in a general way with the architectural style employed for the house as a whole. Therefore, in many of the styles of home architecture it cannot become a separate and distinct feature, but is combined with the ordinary front veranda. In the so-called Colonial styles, however, it is invariably accorded individual treatment, and is, moreover, made to stand out prominently and quite alone.

With the comparatively recent advent of the Colonial bungalow, we find, virtually for the first time, the matter of front entrance designing really receiving distinctive and artistic attention in the inexpensive, one-story home, and with re-

sults decidedly pleasing. In fact, the front entrance detail of the Colonial bungalow has already been surprisingly developed, especially in respect to the variety of designs into which it has been wrought. As showing some of these numerous interpretations of the detail, the accompanying illustrations will unquestionably prove both representative and interesting.

In studying these reproduced photographs, there are many points that should be taken under observance. One of these is the matter of front terraces. In the



A Colonial entrance without the usual open terrace

Colonial style there is rarely a roofed veranda, but, instead, the employment of an open terrace, while not imperative, is quite common. Sometimes they will be extended across the entire front, and not infrequently for only a short distance at each side of the entrance detail, or perhaps at one side only. Occasionally they are floored with brick or tile, but more commonly with cement, and in some instances a trench for the growing of flow-

ers will border the outer edges. In fact, there are any number of ways in which this feature of the Colonial entrance may be handled. While the open terrace of itself naturally constitutes a very enjoyable retreat, for this style of home there frequently is also provided a roofed porch located somewhere on one side or in the rear, where desirable seclusion is possible.

As will be observed from the illustrations, the entrance detail itself, especially deserving of study, is particularly susceptible to a variety of treatments—that is, in the matter of hood extensions, column or bracket supports, and so forth. In some cases, for instance, the hood may be extended outward a distance of six or eight feet, to constitute a considerable porch protection for the doorway, and again it is sometimes extended only a few inches. Then, too, it is variously designed in respect to the character of its roofing and ceiling, sometimes taking the semblance of an ordinary gable, sometimes comprising a gracefully rounded arch, and occasionally being but a flat projection, per-



Rose ladders and potted shrubs evenly balanced

haps with a tiny imitation balcony above. In the matter of the extension's support, either round or square columns, both engaged and disengaged, are the more commonly used, although brackets may be employed in some interpretations with equally satisfactory effect, as is shown in one of the pictures.

Attention is also invited to the several types of doors here shown. The ordinary wood door of true Colonial design, variously paneled, is, of course, used in the majority of cases, but glass doors are also quite frequently employed for entrances of this kind. Where of the latter type, they may be either single or of the pair or true French style. Truly, the glass door is very effective. In this connection, mention should also be made of the very frequent use of side glass panels. Several of the entrances here illustrated are so treated, with side panels of different widths; and, besides helping to light the interior, the scheme often helps quite materially toward improving the appearance outwardly.

Another matter worthy of study in reference to front entrance designing is the question of doorway equipment. The old-fashioned



A heavily bracketed hood features this entrance

latch and knocker naturally go well with the Colonial style, and one or the other, if not both, is very frequently used. These may be obtained in several styles and metal finishes, and hence employed effectively to help give a touch of individuality. The quite necessary lighting fixture



Doorway seats invite you to stop a bit

likewise affords many possibilities, both in design and in its placing.

The front windows of a house of the Colonial style may also be advisedly considered in connection with this subject of entrance designing. French windows, for instance, often very greatly improve the general appearance of some particular type of entrance, while in other arrangements windows of the more common kind, perhaps provided with flower-boxes, will prove the more effective.

Entrance seats is still another possibility of the Colonial type of entrance. One of the accompanying illustrations shows such treatment, and the effect produced

is indeed quite charming. Incidentally, here again is afforded wide latitude for varying the entrance's general appearance, for the seats may be of the substantially backed kind, as here shown, or they may be designed with backs of the lattice type, perhaps extending all the way up to the entrance hood, or even mere benches without backs.

The house of modernized Colonial influence, whether it be a two-story building of imposing architecture or a small one-story bungalow, is usually painted white or some very light shade of color as to walls and trimming timbers, while the roof is often green. Hence, it is of a color scheme that comprises a most admirable background for a more or less dignified and attractive use of flowers and other greenery. The planting, however, should not be productive of heavy growth. Neat little rose ladders, or trellises, covered with a mere tracery of climbing roses give a pretty effect when used at the side of the entrance. A low-growing hedge or box along the terrace wall, or around the entrance stoop, also very often helps to enhance the Colonial front. Then, too, a pair of potted shrubs may be recommended for use when a touch of the formal is desired. In fact, there are any number of ways in which the Colonial bungalow entrance may be treated effectively in respect to planting. Similar possibilities are also afforded in the matter of the colors of material employed for flooring the terrace and for the steps leading thereto, whether either brick or cement be used separately or together.

From the foregoing and from the accompanying illustrations, it is thus seen that the entrance of the Colonial bungalow offers a multiple of opportunities, not only for the exercise of individual taste, but for the general enhancement of one's street and neighborhood. It is for these reasons that it constitutes a detail of the home so deserving of study.

Under the Bungalow Rooftree

John D. Morris



OW much it is necessary to compromise under the protection of the home roof, to give entire convenience and comfort; and how much can be eliminated from it and still add to the sum of comfortable living is the problem which is under consideration for the homebuilder.

"Shelter, classed in the schoolbooks as one of the three necessities of life, has grown into one of the most complex requirements of modern times. It involves countless human activities. Long before the architect puts pencil to paper, or the engineer computes the stresses, or the contractor begins to dig, the scientist has been at work in his laboratory, the chemist has been busy with test tube and crucible, the manufacturer has been busy studying how to improve, and the builder has learned by experience. It is all a forward march—a steady effort toward economy and durability," says D. Knickerbacker Boyd the well known architect, in the Journal of the American Institute of Architecture.

In primitive times "Shelter" gave protection to the human animal against the things to which he was sensitive. With the progress of his development his needs have multiplied, and this has gone on from year to

year. It has made strides from decade to decade. The home built ten years ago must receive constant additions, often only small things, to keep it at the point of satisfaction. The home built today must be compact and well arranged. It must have a sunparlor or sleeping porch, or both, and it should have a garage either under the same roof or easily accessible.

The domination of the idea of a sun parlor is a curious thing in some of its developments. As a matter of fact, the sun parlor as it is often built is so small and so stuffy that it entirely defeats its object; nevertheless it has held its place under the glamour of the name and the idea for which it stands.

The bungalow which is here shown is very modern. It carries all the earmarks of the time and is fitted to its local use. It has a sun parlor in which the entire



The modern type of home



This sun room is unusually inviting

window space can be opened when it is desired. It has a sleeping porch built out onto the roof of the garage. And it has

a garage made almost a part of the house, which will accommodate two machines. It has a projecting bay of windows, which also open completely. The basement windows with areas built about them give good light even in the basement.

The nearer view of the sunporch gives more of the details of this carefully planned bungalow. It is set well above the ground to make better light in the

laundry and workshop in the basement. The exterior is stuccoed over, and the trim and timber work are painted white.



Effective combination of sleeping porch and garage

There is an interior view in the sun room. The wide openings are curtained shut out the glare of the sunshine if it becomes too bright. The over draperies are pulled quite to the outside of the opening, and only a valence covers the head of the window opening.

The small house of today is a very different thing from that of even twenty years ago. It is better planned, and in some ways better built. Even though much less time may have been devoted to the building, materials in use today are better thought out and prepared for the special place in which it is to be used. Certainly it is better looking. Even com-

mmercial syndicates have begun to cater to an improved taste in home building, just as have the manufacturers of furniture and furnishings.

Beauty rests upon and follows necessity. It is not something apart which is added as an afterthought in the way of ornamentation. It must be an integral part of the design. In the small home beauty develops through the vision of the architect in the nice adaptation of the structure to the needs of a beautiful home life. There is nothing in common between sordid living and beautiful building. Not even money can make it truly beautiful.

A Dainty Luncheon Set— For Conservation

Katherine Barnes Thompson



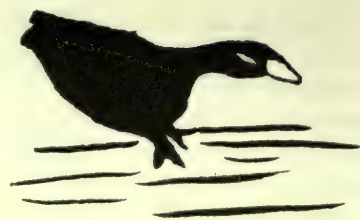
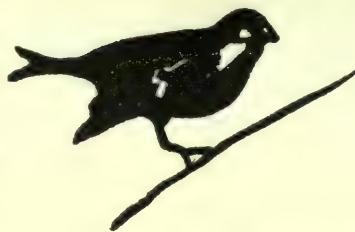
IN these days when efficient help is so difficult to find, nothing pleases the housekeeper more than the discovery of something which lightens or reduces the amount of labor necessary to keep the home the comfortable, cozy, ideal place she wishes it to be. One of the things which contributes most to a refined atmosphere is dainty table appointments, and yet the laundering of linen is one of the hardest problems a homekeeper has to face. This winter, however, many of the stores have been showing the doilie sets made of sanitas, a washable wall covering—a sort of modified oil cloth,—which are most charming and artistic, and decidedly practical withal. However, they are a little inclined to be expensive and, in addition, one cannot always find exactly the design and color scheme desired. But—and here's a ray of hope—they are very easy to make. I scoffed loudly and vigorously when one of my clever friends told me

that, maintaining that this was true only when one had artistic ability and training, but my enthusiasm overcame my fears and I boldly purchased the necessary articles and went to work. I am going to make this a very intimate and minute account of my experiences, hoping some one else may be encouraged thereby to feel that they too may become the possessor of some of these lovely and convenient things.

One yard of material costing fifty-five cents will make a set for six places and have some ends left for bibs, odd doilies, a tray cover or anything else one's ingenuity and special requirements suggest. It may be bought at any store where wall paper is to be found. I decided what color scheme I wished to follow, and bought oil paints accordingly, one tube of cerulean blue, one tube of canary yellow, one bottle of white enamel and one bottle of black enamel. Also a small bottle of turpentine and two brushes. In an old

saucer I mixed a little of my blue oil paint,—just a little of it, for it is surprising how far it goes,—with a little white enamel, adding more enamel until I had obtained

the shade I wanted. Perhaps, if you wish to have a dark blue, it would be well to buy a blue much darker than the cerulean, and then shade it down. After I had the color I wanted I added a little turpentine. The enamel is used not only to get the desired shade, but also to give



Bird and duck for children's bibs

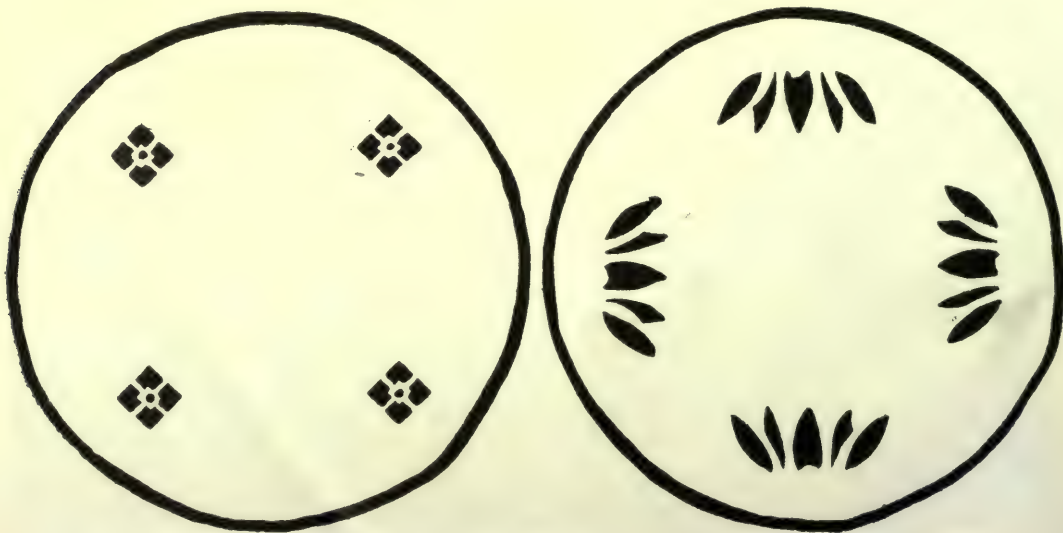
sizes, the smallest $3\frac{3}{4}$ in. in diameter, the next $5\frac{1}{8}$ in., the third $6\frac{3}{8}$ in., and the largest $8\frac{1}{4}$ in. A good way is to use a cup for a pattern for the smallest doilie, a saucer for the next size, a bread and butter plate for the next, and a luncheon plate for the large one. Around the edge



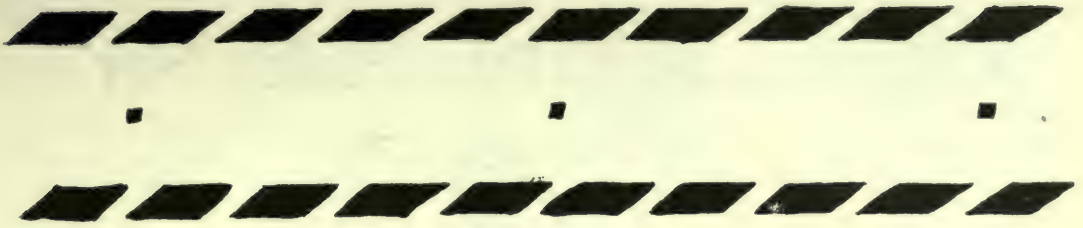
Very effective on an apron

a glossy finish, and the turpentine helps the paint to dry more quickly and to become harder. The yellow I treated the same way, but the black and white enamel I merely mixed with a very small amount of turpentine. I had cut my doilies four

of each doilie I painted a border in blue, not trying at all to keep it exactly even. It really looked more artistic when it was irregular, I decided. Then I carefully traced the design I wished to use on the doilies, filled it in with the chosen color,



Dolly patterns



Another apron design

and added my little dab of black. You can't imagine anything prettier to use on a table for breakfast, and luncheon, and a moist cloth is all that is necessary to keep them absolutely spotless.

Besides the doilies I made some most attractive bibs for children, decorating them with ducks and birds. The birds I made of blue with white eyes and wings. The ducks were white with yellow legs and bill, and black eyes. They were really awfully effective and the children loved them.

Aprons and sleeve protectors can be made of this same material and decorated very charmingly.

Card table covers made in this way of either the black or white material are splendid, the black ones decorated in

vivid reds, greens, yellows and purples being perfectly stunning.

One thing I discovered was that for very fine work a tooth-pick answered the purpose far better than a brush. Any real artist would gasp at the idea perhaps, but for a complete novice such a makeshift may be permitted. This was particularly true in making the eyes of the birds, the wings and legs.

Let me add one caution—don't fold any of the articles made of this material; you will find that it will crack and the finish come off much as patent leather does.

It is a little work to make these things and it takes time, but it is very interesting and when one's table is all dressed up so daintily there is no question about feeling well repaid for the work.



As a card table cover border or band around a sleeve protector

Closets and Cubby-Holes For the Bungalow

Marion Brownfield



clothes closet, to suit a woman, should be built on a roomy plan. To be up to date it should have a window well shaded to protect clothes from dust and light, but large enough to allow ventilation and a thorough airing whenever desired. An electric light protected by a wire cage to pre-



Built in Closets

vent breaking and to protect clothing, and also up-to-date fixtures for hanging clothes should be provided. Besides the usual hooks, a pole on which to catch "hangers," and a shelf for hats or shoes, is expected nowadays.

The ideal floor for a closet is polished hardwood, for with little trouble it can be kept thoroughly clean. An unfinished floor, which must be covered with carpet, matting, or even linoleum, is a nuisance, for the edges of the covering collect dirt and moths and roll up frequently unless very neatly fitted and tacked down. A painted floor is the best substitute for a

polished one. A first class closet is provided with a door sill to exclude dust. A light, movable step is a great convenience in reaching upper shelves.

The walls are usually finished to match the room from which it opens. If the room is tinted and has a rough finish, it is better to have the closet walls skim coated or even papered. In any case, particular notice should be taken when choosing the wall covering that it is not of a color or finish that "rubs." Many a housewife finds it necessary to shield whatever clothes have to be hung close to rough tinted "smoochy" walls either with papers fastened against these walls or sheets hung about the clothing.

Among the unpleasant experiences that one has in the ill-arranged closet is tripping over shoes on the floor—either while one is hanging clothes or reaching on the shelf above. To avoid stumbling, as well as to give footwear proper protection, a case from one to two feet above the floor can be built against the back wall of the closet. This case can either be pigeon-holed for different pairs of shoes or build in a shelf, with the outer edge slightly tipped up, over which the heels of the shoes are set—making each pair easily found. If the former plan is followed a curtain or doors will give extra protection from dust. For a downstairs or hall clothes closet where the whole family is apt to keep rubbers and overshoes, a shelf pigeon-holed and marked for each member of the family helps greatly, especially where there are children, in keeping things neat and handy.

In the bedroom closet, further conven-

iences are cupboards for hats, and drawers for anything. The extra space two feet above the closet shelf should be more generally utilized than it commonly is. Built in cupboards fill a wall space that must be otherwise useless; and to every woman such cupboards present a dozen uses from passe millinery to extra bed clothes. Extra hooks on the closet door, are appreciated, too, by the average woman.

The most expensive item to ideal closet construction is a complete cedar lining. But for a first class clothes closet the protection it insures from moths recommends it for at least one closet in the home, if it can possibly be afforded, for here one can store one's best woolen clothes and furs free from worry.

Greater convenience in less space is the constant endeavor of modern building. The big, roomy closet impresses one with its great convenience, and yet its convenient hanging space is limited by its wall hanging space and perhaps not more than two hanging poles. The shelf space



A convenient fireplace "cubby"

has a definite limit. The size of the closet may invite its use as storage space for a trunk, but in that case the hanging space is reduced. The rest of the "size," when all is told, reduces itself to "walking space," or "clutter space"—where miscellaneous things may be dumped until they are put away,—not perhaps a desirable thing.

The same amount of hanging and shelf room may be built into a wardrobe requiring only a small part of the space, with an even greater convenience, though one does not have the sense of walking in and out of the roomy closet. Such a wardrobe is shown in the photo. Several poles may be set as shown there, or the pole may extend the length of the wardrobe. The hanging height must be sufficient for a long one-piece gown, and the depth can not be less than 18 to 24 inches if it is only expected to accommodate the width of a hanger. A few inches more gives hanging space from hooks. The shelves should be arranged for individual convenience, the especial needs of master and madame being accommodated.



Unsightly belongings out of sight

In cases where there is room for a panel between the two sets of the wardrobe door, long mirrors placed on the panel and on the doors hinged on either side of the panel make an excellent triple mirror, quite equal to those used in the modiste's elegant fitting rooms. As shown in the photograph the doors are simply paneled, and open two doors together. The short poles for hangers, with one end dropped from the shelf, gives better hanging space than a long pole.

The second photograph shows a convenient linen cupboard, with drawers un-

der. It also shows a "cubby-hole" large enough for the soiled clothes hamper, with shelves above for storage.

Often there is a little space somewhere around the fireplace, which many times is simply plastered over, because that is easier than finding a way to utilize the space. The last photo shows a comfort-cubby built into such a space, beside a bedroom fireplace, and one immediately thinks of many things to go into it. If such a cupboard were built in beside the living room fireplace it would give a place for magazines and much used books.

What Kind of a Bungalow to Build?



A cement plaster bungalow

E. W. Stillwell, Architect

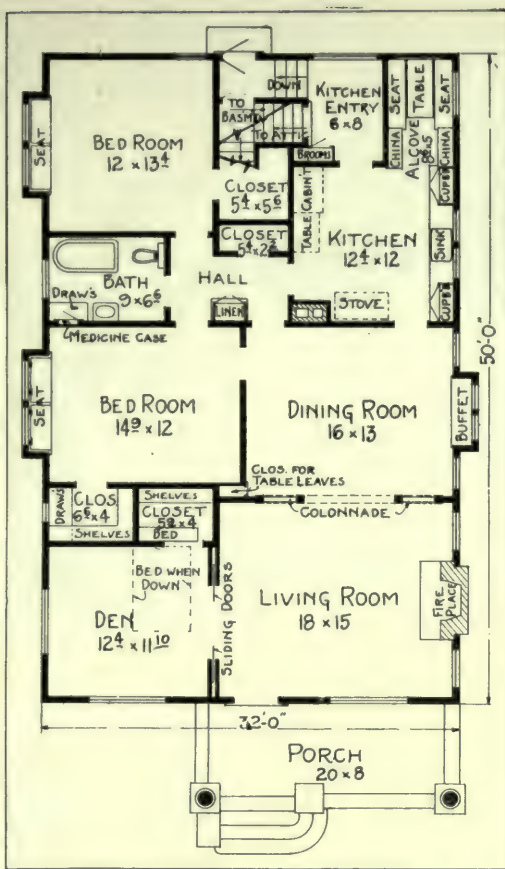


HERE are styles in homes as in clothes. But styles in homes don't change so often.

For more than ten years, bungalows have been growing in popularity throughout the United States and Canada. This type of architecture originated in California about fifteen years ago

and has been going through a process of evolution ever since. This evolutionary development has brought many refinements of plan and design and undoubtedly will continue indefinitely.

Because of her natural advantages of climate and setting, California offers conditions for the production of what has be-



Plan of No. 1

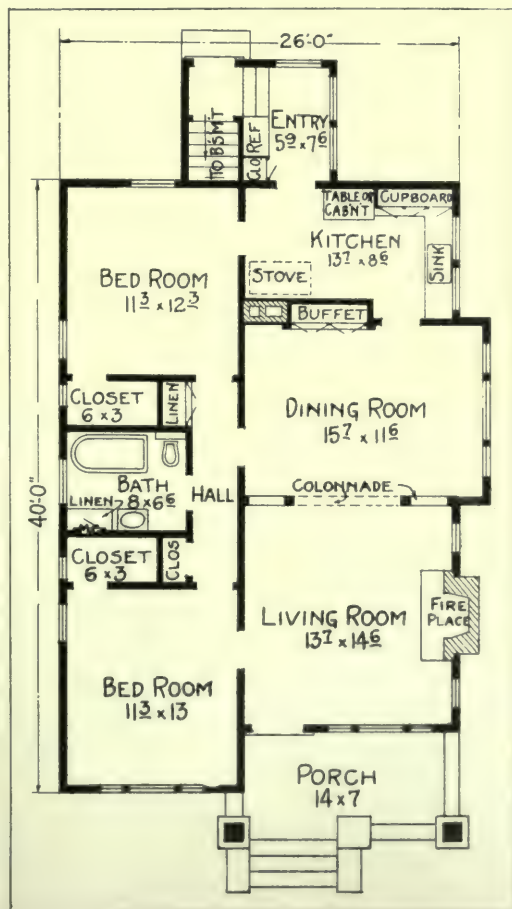
come a distinctly American style. Coupled with this is the fact that the state has attracted the necessary wealth and intelligence to make the bungalow style what it is. So it has come to pass that the country looks to California for ideas in homes just as the world looks to Paris for styles in clothes.

As an architectural style, most of the several varieties of California bungalows are suitable for the cold climatic conditions of the north and for the hot climate of what we call the south. There are certain differences of invisible details of construction, but the style may appropriately and practically be reproduced under nearly all conditions.

The interior requirements vary in different regions, as for example, moderate sized rooms, basement with protected in-

side stairs, etc., under high cost northern climatic conditions as compared with large rooms, high ceilings and frequent lack of heating facilities (other than fireplaces in most rooms) in the south. But human needs are much the same everywhere and a good plan which provides for accessibility and built-in conveniences may be adjusted to cold climate needs or proportionately enlarged to satisfy southern custom and requirements.

The three bungalows shown here are genuine California styles. The original floor plans, however, have been revised and standardized to meet a general average of requirements and the houses may be reproduced with entire success in any locality, provided complete architect's



Plan of No. 2

**No. 2 A popular variety***E. W. Stillwell, Architect*

working plans are given to the builder for direction.

Bungalow No. 1 is a type that is especially attractive with its surface of gray cement plaster applied to metal lath. The porch walls are made of stone and this is extended as a veneer for the lower part of the front wall, but not to the wall enclosed by the porch. Houses of the same

wall and roof lines have been built of wood. This naturally gives different effects, but the exteriors are attractive because the lines are right.

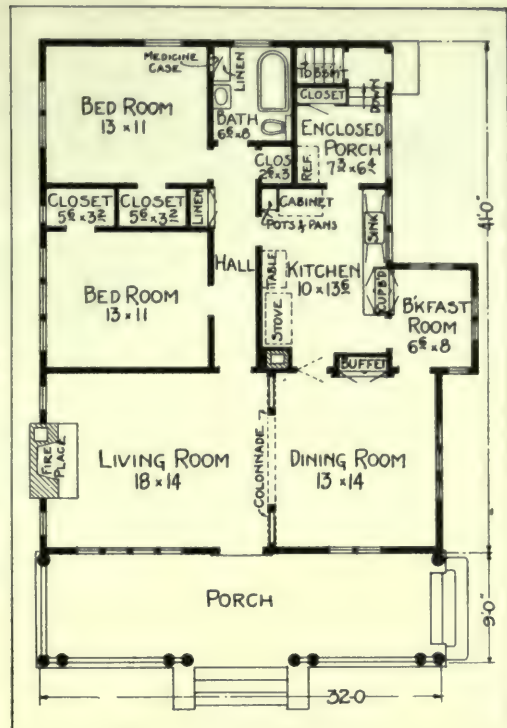
Bungalow No. 2 is a popular variety of the bungalow style as applied to homes of modest size. In this standardized plan and in the other two, it will be noted that cellar entrances are from a grade

**No. 3 With Colonial details***E. W. Stillwell, Architect*

landing off permanently enclosed back porches.

Bungalow No. 3 is a specimen of one of the recent innovations in design, being called the Colonial type of bungalow. While it has typical bungalow lines, the exterior is white and the porch roof supports are round columns. The interior is finished in white throughout, permitting furnishings and equipment of light colors and more or less Colonial in design.

The essential thing about building a real bungalow—the genuine California style—is that the builder makes use of plans prepared by the best bungalow architects. Success with the style is entirely a matter of design and the average builder is not qualified by training or experience to draw satisfactory plans. To build with nothing but a picture and a floor plan as a guide is to leave the owner in a position where he will surely realize much less than 100 per cent on his investment. The best plans procurable not only protect the owner in the matter of design, but, being definite, assure satisfactory



Plan of No. 3

business relations. They enable the builder to produce the best house without waste of time or materials.

Attractive and Well Planned Bungalows

ONE of the attractions of the bungalow is usually the long sweep of the roof, which feature is especially satisfactory in the first bungalow which is here shown. The roof of the projecting chamber is extended so that it practically covers the terrace, the extension being carried on simple brackets.

In plan the rooms communicate well together; they are of good size; and windows are numerous and wellplaced.

The entrance from the terrace is into the living room. The dark stained door with sash on either side makes a very at-

tractive entrance. There is a fireplace at one end of the living room. The chimney projects outside the wall and is stucco coated. The tiles extend above the main part of the chimney as chimney pots to give more height and better draft to the chimney.

The vista from the living room into the dining room is closed by the projecting bay of windows, while the other side of the room is filled with windows except for space between them in which a serving table may stand, and which has high windows over it.

The kitchen is small, with one end filled



The broad, low-roofed, bungalow

J. W. Lindstrom, Architect

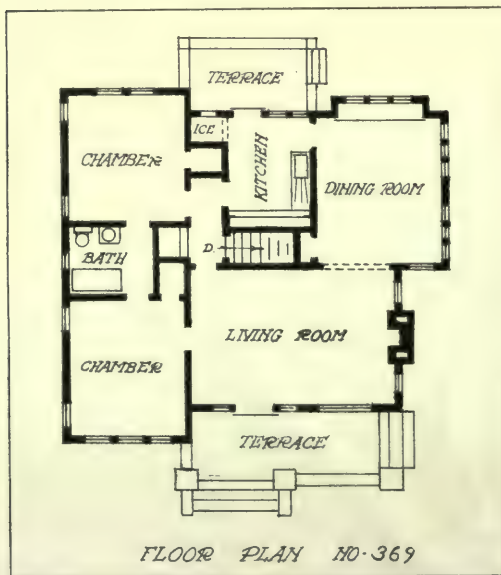
with windows and the door. Sink and cupboards are well related to each other. The ice box is recessed and may be iced from the terrace. The basement is reached from the passageway between the living room and kitchen.

The front chamber extends beyond the living room, partially recessing the terrace. This chamber opens from the living room

and connects directly with the bath room, as does also the rear chamber. The passageway connects this chamber with the kitchen and the living room. A closet or shelving opens from this passage, opposite the basement stairs, and is very convenient. Nevertheless, some people would sacrifice this advantage for the sake of having direct communication with the bath room without going through one of the bed rooms.

The modern bungalow is white, usually white all through, unless the furniture is such that some other finish is required in some of the rooms. In this bungalow the white of the exterior is only relieved by the stain of the roof and the growing things about it. It is very simply built; the exterior covered with narrow siding from the grade line to the roof. Louvres in each gable give a circulation of the air under the roof to keep the house cool.

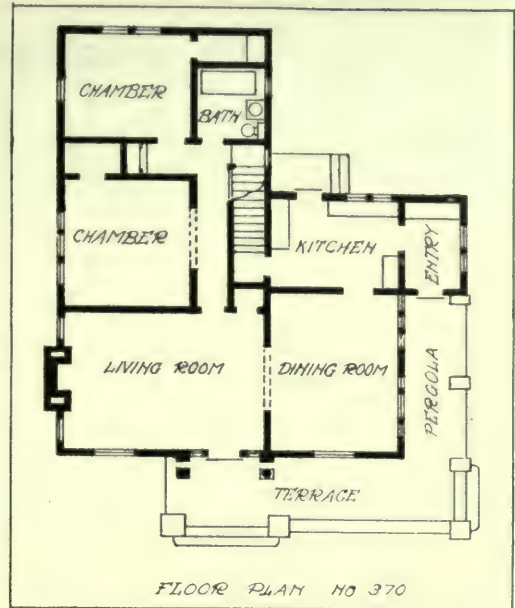
The second home shown is really more of a cottage than a bungalow proper, two rooms being finished on the second floor. It is attractive in appearance with an awning covered pergola across the end of the dining room.



The living rooms are well arranged and communicate well together. The living room has good wall space for the larger pieces of furniture. The fireplace is at the end of the room. It is always convenient to have a closet in the living room.

Many people would prefer a smaller opening to the chamber from the hall and a single door to closet. A door from the hall to the stairway would prove a convenience in almost any set of conditions. It would allow the housewife to reach the kitchen from other parts of the house without going around through the dining room. The arrangement of the chambers and bath is especially good. The stairs to the attic rooms are also very well arranged with reference to their convenience to the bath room.

Stairs to the basement open directly from the kitchen. The kitchen entry opens to the pergola and the rear kitchen door opens in the opposite direction, giving a fine circulation of air through this part of the house.



The exterior of the house is very attractive with its flower bordered terrace, and blossom filled window boxes. It is Colonial in type, insofar as the details are concerned at least, and very fresh and homey looking in its coat of white paint.



A more formal treatment

J. W. Lindstrom, Architect

A Semi-Bungalow

CONTRAST, of light stucco walls with the brown stained exterior wood work and the shingle roof, which is stained very dark brown, almost black, make this semi-bungalow very pleasing in appearance. The red brick of the chimney also breaks up the wall surface and adds interest to the exterior. The stucco, which is applied di-

rectly on brick walls, is made of white portland cement and finished with a rough texture, which makes the house stand out prettily in the bright sunlight of sunny Colorado, where it is built.

the bath equally accessible from all rooms. There is a radiator under the sink and a cupboard at the end of it. The work table under the window is projected to a greater width than the rest of the shelf, and a stool sets under it. Though the small plan as it is shown would hardly indicate a sufficient space, yet as this kitchen is built the gas range stands between the



The red brick of the chimney breaks up the wall surface

John T. Gillig, Architect

rectly on brick walls, is made of white portland cement and finished with a rough texture, which makes the house stand out prettily in the bright sunlight of sunny Colorado, where it is built.

In plan, compactness is the keynote. Five good sized, livable rooms, serving pantry, and bath, are contained in a floor area of but 960 square feet. A glance at the plan will show that there is not any waste space, while the small hall makes

door to the porch and the window. The owner says: "I wish I could send you a photo showing the interior of the kitchen, for it is very convenient and amply large. It is almost impossible, however, to get a satisfactory photo in a small compactly arranged kitchen."

The living room has a large fireplace, with built-in bookcases on either side. The pantry and kitchen have ample cupboards and lockers built in, and the

kitchen was planned with the range and other accessories all provided for in the arrangement. There are large closets disposed about the house which are quite necessary in a small home. The basement extends under the entire house and provides space for heating boiler, a fruit cellar, and a workshop for the owner, who gets much pleasure in tinkering about the premises.



Very attractive and homelike

The interior, while it is not unusual in any way, is yet very attractive and home-

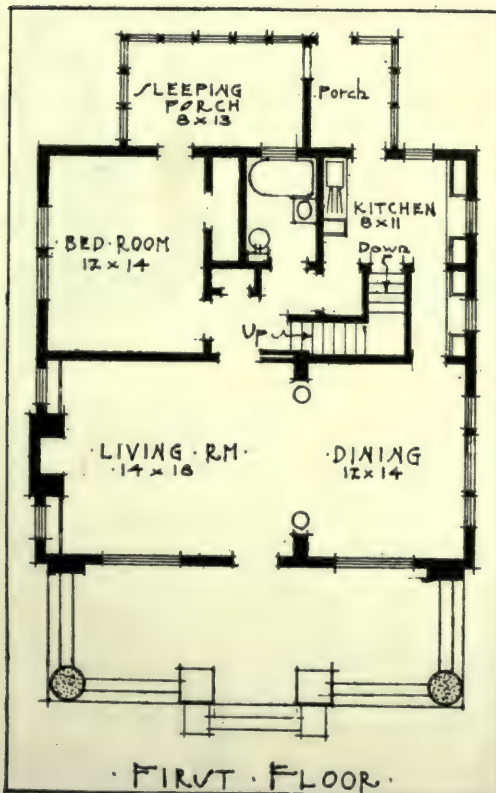
like. The contrast of light wall and dark wood work is carried to the interior. The brick and tile in the fireplace is laid up in rather an unusual and pleasing way.

On the second floor is a bed room 12 by 18 feet, with an unusually long closet, and an extra closet from the hall.

The large front porch, which has a floor of red quarry tile, and the glass enclosed sleeping porch at the rear, add to the complete comfort of the arrangement, and though the building is small, it affords in a very economical way all the comforts and conveniences that go to make up a delightful home.

Imagine the beauty of this little home when shrubs and vines have had time to take away the bareness as now shown in the photograph.

A bungalow of this kind would make a delightful home for an elderly couple. There is just enough room to accommodate them nicely with an upstairs bed-room for the occasional guest. The house work in such a home would be as simple as it could be made with the arrangements so compact and convenient.



A Broad Low-Roofed Cottage



INCLUDING the piazza the plan of this home is a square, 36 feet each way. The plan is of the "central hall type," with the living room on one side and the dining room, kitchen and pantry on the other side of the hall.

The rear stairs are under the main stairs, with an outside entrance at the grade level. Steps from the kitchen also reach this landing.

On the other side of the kitchen is the kitchen porch and outside entrance. Space between the kitchen and dining



An inviting porch, cool and restful on warm summer days

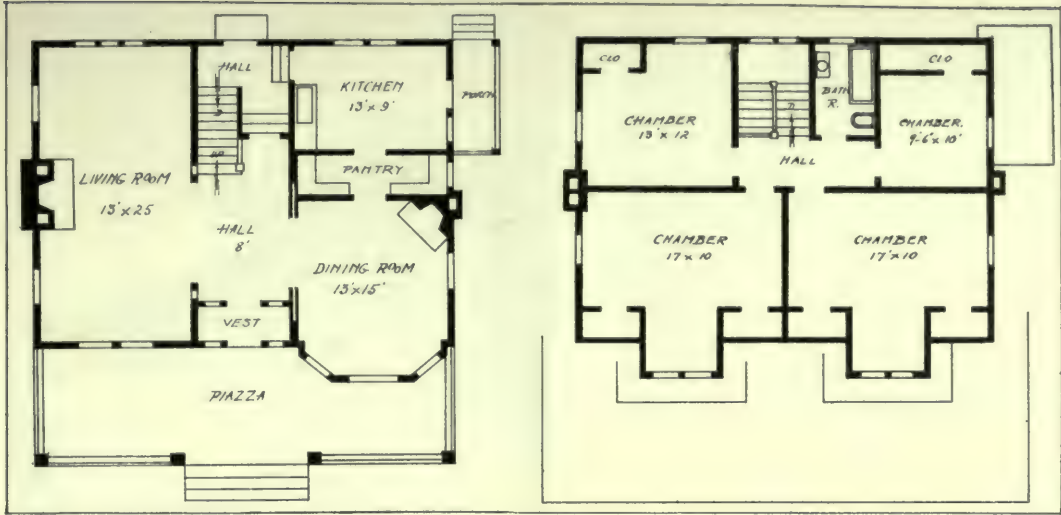
Chas. S. Sedgwick, Architect

The entrance is through a vestibule from the piazza. Wide openings connect the hall with both rooms. The dining room doors slide into the partitions, while there is a wide columned arch between the hall and living room. There are fireplaces in both rooms. That in the living room is in the center of the long wall, and nearly opposite the entrance, while the dining room has a corner fireplace; which is perhaps the best position for a dining room fireplace since this does not bring it directly behind one of the chairs at the table.

room is taken for the pantry, well filled with cupboards, with a working shelf under the window.

On the second floor are four bed rooms. The front dormers extend out over the porch. There is closet space on either side of the dormers, under the roof. The plumbing in the bath room comes directly over that in the kitchen.

On the exterior the porch roof is continuous with the main room giving a low effect to the front of the house. As planned the house has an east porch, cool and restful on warm summer days.



The foundations above ground are built of field stones, while the porch is ceiled to the rail with wide drop siding on the outside.

The projecting chimneys on each side are laid up with field stones and brick. The perspective view shows the attic

story projecting to enclose the chimney, with a wider projection of the roof for this portion.

There is a basement under the full size of the house, with a heating plant, fuel room, laundry, and vegetable cellar.

Shall the New Home Be a Bungalow?



OW shall we plan the new home—shall it be a bungalow? If it is to be a bungalow will it be a so-called true bungalow, or do we want some rooms on the second floor? This group of homes shows four bungalows, but in the first the second floor is finished and adds three sleeping rooms and a sewing room to the accommodation of the home.

The screened porch and the living room both extend clear across the width of the house. The entrance is at one end of the living room, leaving unbroken living space on the front porch, which is furnished and used during the mild weather. It is screened and protected with curtains.

The living room is 13 by 24 feet, with a fireplace at one end of the room, and book cases on either side of it. Beyond through a wide opening is the dining room. A projecting bay is filled with windows. Beyond the dining room is the well arranged kitchen. There is a dresser beside the dining room door, and another at the end of the sink, most convenient for putting dishes away when washed. A hood is shown over the range. The refrigerator might be conveniently placed where the dresser is shown beside the dining room door.

A small hall connects the sleeping rooms, the bath room and the stairs, both up and down. There is a grade entrance on the landing to the basement stairs,



Simple, but very homelike

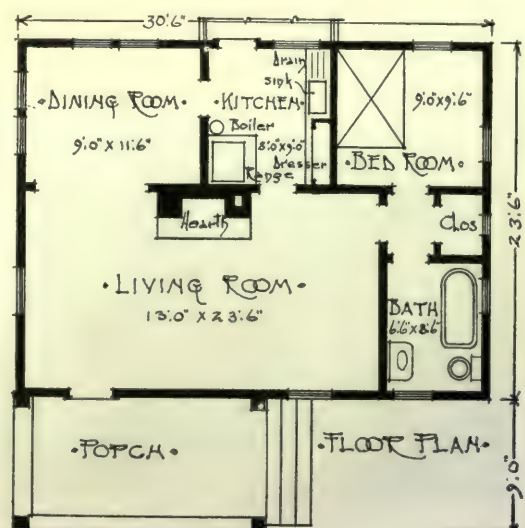
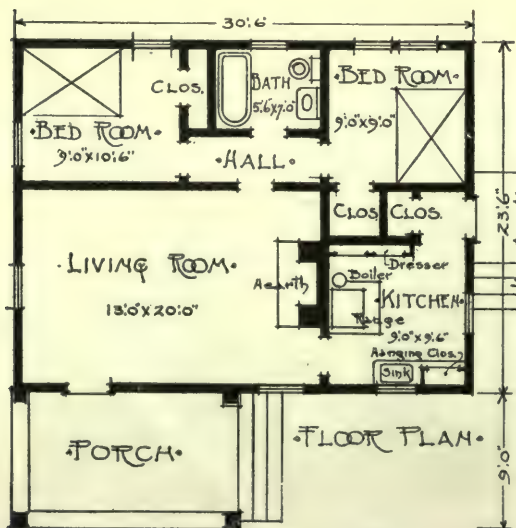
tends beyond the front of the bungalow and so gets the breeze or sunshine from three sides.

The next bungalow is smaller. Two arrangements of the plan are shown; one where the living room serves as dining room also, and the other with two bed rooms. The first has a separate dining room, with wide cased opening in which French door would probably be installed.

The fireplace is on the long wall of the living room and beside the opening to

the dining room. The kitchen is so placed that the range stands on the other side of the wall from the fireplace and the flue is in the same chimney. The kitchen connects directly both with the dining room and the living room, and is conveniently arranged. At the end of the living room a small passage connects with bed room and bath room.

The second arrangement places the kitchen at one end of the living room, but keeps the same relation between the



range and the fireplace. It puts the kitchen entrance at the end of the house and is the one shown in the photograph.

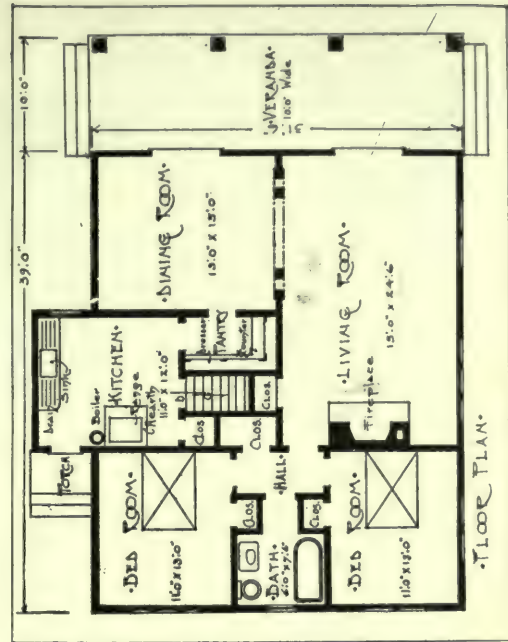
This places the two bed rooms and bath at the back of the house, with a passage connecting them all with the living room. Closet space is better planned in this than in the first arrangement.

The porch is at the front of the living room and entered at the end. Placing the door to the living room near the steps would leave the greater part of the porch undisturbed by those entering the house. A porch which is a passage way is not so satisfactory as a living porch.

The last photograph in this group of homes shows a small Colonial bungalow. The porch extends across the front of the house and has simple Doric columns as porch posts. Both living room and dining room open to the porch with French doors. The two rooms are separated by a colonnade almost the full width of the dining room.

The living room is 15 by 24 feet, with the fireplace at the end opposite to the entrance. Beside the fireplace is the entrance to the small hall which connects the bed rooms and bath room. A closet opens from this hall and one from the living room.

Between the dining room and the kitchen is the pantry, with cupboards on



two sides. The sink is placed under the windows. Some housekeepers would prefer having the sink nearer the pantry and the dish cupboards, where it would still have good light. The kitchen entrance is at the side of the house. The basement has good light. The basement stairs go down from the kitchen.

The exterior of the house is surfaced with white stucco and the woodwork is all painted white. The entrance steps being at the side of the house leaves an unbroken lawn across the front.



A small Colonial bungalow




Residence of Mr. and Mrs. Luther Derwent, Rockford, Ill.



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

A Symposium

 LAUDE BRAGDON, who writes as well as he designs houses, once gave some convincing advice about the "architecture of the home"—a phrase worth remembering; nor the architecture of the *house*, but of the *home*.

"Having by a process of elimination attained a degree of simplicity," he says, "coherence is the next desideratum. Perfect coherence is in these days almost impossible of attainment, and indeed it is not to be too ardently attempted, because the modern home should typify modern life, and modern life is a heterogeneous affair; it derives from so many and so various sources that it is of necessity a more or less incoherent affair. The perfect fitness, unity, and beauty of an old Colonial parlor, for example, one cannot but admire, but to attempt to imitate it absolutely would be affectation, for it mirrors an earlier and a simpler, a more austere and dignified life than the life of today. The consistency and coherence of an old-fashioned farm kitchen, even, is equally beyond us, and for the same reason; but by taking thought, our homes might easily be made a little less incoherent than they are.

"There is a certain kind of unity which is not only desirable, but entirely within our grasp. The nature of it is indicated

by the Biblical adage, 'Thou shalt not plow with an ox and an ass together.' That is, it is not well to place in juxtaposition cheap things and expensive, crude things and things finely wrought. As our arithmetic teachers used to tell us, we may not multiply oranges by apples. Such advice would seem supererogatory, and yet one constantly sees it violated. A room, like a piece of music, should be in a certain key, and if that is departed from without the proper modulations, discord results. Where pretense is, there also is inconsistency. There should be some relation between a man's fortune and income and the home which he inhabits. This is the coherence of appropriateness, of fitness.

"Individuality in a home is the rarest and most precious flower of all. The home is the corporate body of the family, the larger personality, and it is eloquent, therefore, of the habits, tastes, and occupations of the members of the household. Yet how few would care to be judged by any such standard, and it is true that judgment based on such premises would be, in many cases, misleading in the extreme. Why not, then, strive to make the home do one rather more than justice, instead of less? Individuality is possible in rooms, as in individuals, because there are a thousand ways of being



beautiful, all different. The beauty of a violet is different from but perhaps not less than the beauty of a rose, and by the same token a cottage may be made as beautiful in its way as a palace—more beautiful in fact.

“Individuality in a room is what perfume is to a flower, a thing invisible, intangible, yet potent and pervasive. One must first of all be somebody, possess an individuality, in order to communicate it to one’s belongings; one must dare to be one’s self and to think for one’s self. The architecture of the home is apt to be too feminine. Let the man’s personality find some expression; let it be a duet for mixed voices, and not a soprano solo.”

And to these words of Mr. Bragdon’s I would add something said by Hanford Henderson:

“As I see the matter, dignity is expressed largely by the roof; comfort by lowness and breadth; hospitality by the entrance. I am very particular about the roof. It determines the quality of self-respect. Objectively stated, it must be adequate—large and broad and unashamed. The golden mean lies between an extinguisher on the one hand, and on the other a scant measure that suggests nothing more impressive than the lid of a pot. The sense of comfort is easily gained by broad, low-studded rooms and low massed windows. Hospitality depends on proportion, that nice adjustment of length and breadth and thickness that makes one pleased to be there; and it must begin at the front gate.

These same qualities may be expressed inside, throughout the entire house, in fact. But there must be other things expressed, for the house is not an end in itself. It is a means for beautiful human

living. House interiors speak of social mindedness or the reverse. I should wish my own house to stand for social-mindedness, from cellar to garret. This would mean beauty and fine usability with the very minimum of daily service. Decent people want spotlessly clean houses; socially-minded people want them spotlessly clean with the least possible amount of dusting and sweeping and scrubbing. A house to be socially acceptable must be easily cared for, it must have tight hardwood floors, little drapey, temperate furniture and bric-a-brac.

“A house that has well-built floors and little furniture is very easily cared for. Upstairs the same lessening of domestic service may be gained by an arrangement conducive to the comfort and well-being of both family and guests, and that is the coupling of the bedrooms with a bathroom between. I have in my own house four such little suites of two rooms and a bath, with one door only into the main corridor. One room is large, a corner room with a fireplace in it, and the other is small. According to the fancy of the occupant he can have bedroom and sitting-room, or bedroom and dressing-room. If the household be practical liver of the simple life, it is easy for each occupant to care for his own little suite and so dispense with upstairs service altogether.

“The arrangement of rooms downstairs is a matter of individual preference and need. I have myself a fondness for large, simple, bare rooms, born, I suppose, of summers spent in a roomy camp and winters marred by a consciousness of too-small apartments. But I do not want many of them. A study, twenty-four by thirty-six feet, with broad windows and

INSIDE THE HOUSE



a generous fireplace; a living-hall of similar proportion, to serve for talk and meals; a small reception parlor and a little laboratory of a kitchen, and I am amply fitted out.

"I have only pretended to speak of the material aspects of the home. But without the spiritual aspects it is a mere house. It takes men and women and children standing in beautiful and helpful relation to one another to turn the house into a home. Their needs and the life they aspire to must determine its arrangements."

To what Mr. Bragdon and Mr. Hanford have so finely expressed, I would make another addition in the form of half a dozen golden rules, written by Ethel M. Colson:

"Buy slowly and after definite thought. Many homes are spoiled, and the life lived within them rendered exceedingly unprofitable, because, in addition to haste in buying, there has been added the usual fault of failing to purchase for permanent use and enjoyment.

"Purchase for permanency. Here is the second rule.

"The third is: Choose good lines, good colors, and good designs, and, as a primary consideration, buy for simplicity, strength, and beauty in the order named.

"Not because beauty should be last considered—the final suggestion—but because a combination of strength and simplicity, joined to reasonable care in the way of selecting colors, is usually enough to insure, to create, beauty. Few things, both strong and simple, can be truthfully declared unattractive.

"For the fourth rule or suggestion:

"Select things that will harmonize with many others.

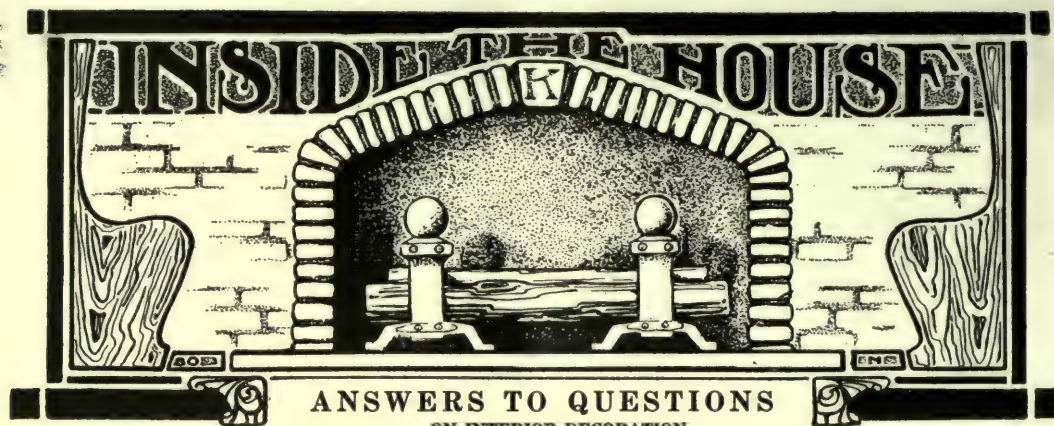
"In the work of furnishing and decorating, as in the larger life of the busy world of men and women, the "greatest good of the greatest number" should always receive consideration, harmony with and of environment being reckoned the next important factor. A line, tint, or article satisfying by itself may appear unattractive when placed in unsuitable or inartistic surroundings. The new chair, or table, or vase, or bookcase, admirable by itself and as viewed in the salesroom, will it slip harmoniously in with the partly worn articles that must surround it, or will its advent demand an entire new set of library furniture, or the sacrifice of peace of mind? And supposing the vase to be the object of consideration, might it not be possible that a lamp or candlestick, promising greater opportunities for real use, with equal possibilities for beauty, would better be purchased?

"Have a well-studied, well-planned color scheme in mind, and adhere to it; no matter what changes may be found from time to time necessary, keep close to the basic plan.

"Nor need the observance of this rule work toward monotony in any degree. The selection of a brown, buff, or green hall, for instance, need commit the chooser to nothing save the selection of colors for all the rooms opening off or near it that will be complementary or harmonious.

"Let the furniture and decoration of the home be a clear and fairly representative reflection of the family or personal taste."

After all, the walls are merely a shell, and the material house is successful or unsuccessful as it contributes to, or detracts from, the life lived within.



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

Remodeling Cottage

E. R.—We are remodeling a cottage and would appreciate very much some suggestions as to curtains, drapes, paper, color of brick for fireplace, color of stain for floors, and some pieces of furniture we intend buying.

The living room will be 23x12 and the dining room 13x13. The woodwork we prefer to leave natural. We have rugs which we will have to use. The one for the living room is a light tan background with a design of black, brick-red and green. My piano is walnut, have fumed oak bookcase and two large brown leather chairs.

Are these chairs too heavy for a room this size? We expect to get a tapestry davenport and a library table. I have a couple of plain wicker chairs. Could I make cretonne covers for these?

My dining room furniture is Old English. Rug has tan background with design of green and black.

Our house faces the south, living room on south, dining room on west, bedroom and bath on east and a bedroom on southwest, off dining room. Have a white ivory bedroom set for east bedroom and bird's-eye maple and wicker for southwest room.

Ans.—You could very well make covers for the wicker chairs out of cretonne, and then use the same for over-curtains with plain curtains of colored marquisette, or sunfast, or thin silk next the glass. The davenport then should be covered with plain tapestry or velvet, for you do not

want conflicting designs in the same room. The large leather chairs do seem over large for this room.

A plain paper the color of the rug's background, and of a rough texture, would complete the room. Floors may be stained a dull neutral tan and finished with a high polish. Fireplace brick may correspond with the color of the wall-paper.

Would gold draperies harmonize with the dining room rug and walls as well as with the living room?

In the bird's-eye maple bedroom use a faded old salmon pink drapery, cream walls, with a tiny stripe in the paper. Use the salmon on the bed, either under a batiste spread or as a spread itself, in the white ivory bedroom use a blue like the sky for bed, curtains, pillows, and with it a chintz for the furniture and valance for the bed.

With Rough Plaster.

H. A. J.—With the help of your magazine we have been able to build a very complete bungalow. We have come to look upon Keith's as authority on everything, and now I am coming to you for help. We have plastered in the sand finish and did not want to tint the walls at once as I like the soft gray plaster, but find that when anything rubs against the walls the sand rattles down very badly. Do you know of some preparation that can be used that would leave the walls the same color? Or would you advise tinting, and do you think that will help our trouble? We have used the finest



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INSIDE THE HOUSE

woods and hardware we could get. I hope you will be able to give us help in regard to plaster as the sand would soon spoil our oak floors. What tinting do you recommend? Do they ever use flat paint for anything but kitchen walls?

Ans.—Our experience with sand finish plaster where the sand falls off has been that only by tinting or sizing the wall can this difficulty be overcome. Of course, if you do anything to the wall you might as well tint it, as there probably is not a great difference in the expense. Flat wall paint may be used for any wall, but I think you will find tinting will be less expensive, while giving soft, good tones.

Your red oak woodwork may be either waxed or flat varnish used, as you prefer. Either should give excellent results if properly done.

The Use of Plaster Board.

A. L. S.—Will plaster board answer the same purpose as lath and plaster? Will the seams show when papered over, or is there something with which to fill up the seams and make all smooth?

Ans.—Wallboard is designed to take the same place as lath and plaster, and to answer the same purposes with less labor in its application. It is at the same time moisture proof and has considerable tensile strength. There is a special preparation manufactured for use with these boards in filling joints, depressions and countersunk nail holes on ceilboard jobs. It is about the consistency of painter's putty and is applied in the same manner. It is necessary to cover this crack filler with shellac in all instances before applying wallpaper.

When wallpaper is to be applied over ceilboard, strips of muslin or light canvas, or heavy wallpaper about three inches wide, should be applied over all joints by gluing the strips to the board. When this has been allowed to set the whole wall should be given a good coat of glue sizing. When this is set proceed to paper in the usual way. If these strips are used the manufacturers say that it is not necessary to use crack filler; and they recom-

mend the strips instead. With the usual use of wallboard, wood strips are used to cover the edges, with the effect of paneling. The fact that a paneled effect is not imperative in the use of wallboard widens the range of its satisfactory use.

Walls and Woodwork.

My furniture for first floor will be mahogany. I am thinking about a French Chippendale dining suite. My living room furniture is mahogany with upholstering in colors: black, olive green and kind of gold mixed. My downstairs bedroom suite is Colonial, in mahogany.

Now, I want to know some tasteful way to tint walls and also woodwork for dining room, hall, living room and sunporch or parlor; not too expensive. Also color rugs and draperies. What is the name of gray that reminds one of rose, blue, etc., without having them?

Ans.—The gray you speak of as reminding you of rose, blue, etc., without being any one of these, is in reality a skillfully mixed combination of these colors, called a neutral, but it is not easily obtained, because the colors must be used exactly in the right proportions, and I fear it could hardly be described in writing. The living room with its mahogany and rich upholstery would be most effective with the walls painted in gold. The gold powder is mixed with varnish and thinned with turpentine, and it is durable and beautiful, the woodwork in a medium tone of olive green rather lighter than darker, with a single line of black between the green and the gold. The rug would be plain black and the draperies at the windows an olive green gauze silk with gold or black fringe a half inch wide.

In the dining room the walls should be light, either light tan with old ivory woodwork or tan stain, though the former is better. The curtains, a chintz in the Chinese Chippendale design, and the rug can be Chinese, too. The hall walls may be tinted in a light corn color yellow, with ivory woodwork. The sunporch dull gray-green, the color of dried sage leaves,

Beautiful birch

©-T.H.M.

for Beautiful Woodwork

Looks? Quality? Or Both?

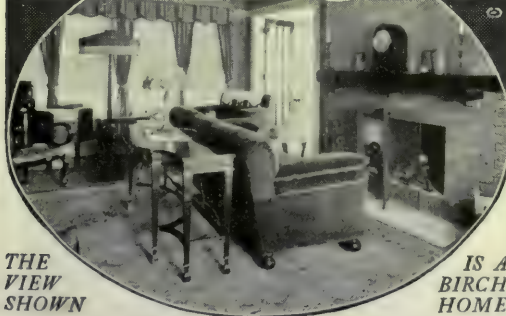
Buying things by the looks is a bad but widespread habit. When it comes to so important a matter as the wood from which to make the trim, doors and furniture of your new house (or remodeling of the old house) it certainly pays to learn about *more than looks*.

People who investigate thoroughly (we make investigation easy) pretty often and always wisely insist on "Beautiful **birch**," because **birch** is not only of surpassing beauty but is also very hard, strong and wear resisting, easily stained for *any finish you desire* and perfect for enameling.

*Worth while to write today for the **birch** booklet and six finished samples.*

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*"Handsome is as,
handsome does"*
investigate
birch



THE
VIEW
SHOWN

IS A
BIRCH
HOME



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with sunfast draperies of changeable green and gold.

The bedroom walls and woodwork cream and the draperies blue, with a cream and blue rug.

The Large Rug.

F. B.—I am writing to you in regard to our home. I do not know what color of drapery to use.

The library has south and west window, finished in fumed oak, walls are brown and tan.

The living room has two casement windows facing north, one facing west and a double west window. The woodwork is fumed oak. Walls are in gray. We have organ and Victrola in mahogany, stuffed rocker in Spanish leather. What other furniture do you think would be suitable? Should we use a large rug, and of what color?

Dining room has three north windows with window seat finished in fumed oak. Should I use just a net curtain?

Bedroom has two south and two east

windows. How should I hang curtains? I have inlaid linoleum on kitchen floor. Should it be varnished?

Ans.—In the library, to relieve the brown and tan, I would suggest a bright light green gauze silk for draperies.

In the living room, with gray walls and fumed oak, a dull blue would be best. You could use a davenport and a reading table with standing lamp, some side chairs, desk and a nest of small tables.

A large rug makes the room seem larger and more unified, so I would advise one by all means in both living room and dining room. Keep the rugs in the tones of the rooms.

Linoleum wears better, I believe, when it is varnished. The surface keeps it from being dusty.

The curtains in the bedroom should hang straight from the rods in harmony with the construction of the room, unless you should be furnishing in a French period, in which case the curtains should be draped according to the style of the time.

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*Stained
Shingles*





A Lenten Luncheon

Puree of Spinach

Sweetbreads in Ramekins

Red Apple Sauce

Rolls

French Fried Potatoes

Cottage Cheese Salad with Wafers, Jelly

Maple Mousse

Coffee

Puree of Spinach.

- 1 can spinach
- 1 cup of soup stock
- $\frac{1}{2}$ tablespoon salt
- 1 tablespoon butter
- Dash of paprika
- A little pepper

Remove the spinach from the can and cook in a double boiler for 15 minutes or until thoroughly heated through. Remove and rub through a soup sieve or colander, return to the double boiler and add the soup stock and seasoning. Roll the butter in flour and add last. Let come to a boil and serve.

Sweetbreads in Ramekins.

- 2 cups of parboiled sweetbreads
- 1 cup of bread crumbs
- 2 tablespoons butter
- $1\frac{1}{2}$ cup stock (meat)
- $\frac{1}{4}$ cup flour
- $\frac{1}{4}$ cup cream
- 1 teaspoon salt
- 1 teaspoon lemon juice
- A little paprika

After the sweetbreads have been cleaned well, cut them in cubes and par-

boil. Melt the butter in a pan and add the flour, rubbing smooth. Add slowly the stock and then the cream. Add the sweetbreads and seasoning. Put into oiled ramekins, cover with bread crumbs and dot with butter. Bake for 20 minutes.

Cottage Cheese with Preserves and Jellies.

Pour over cottage cheese any fruit preserves, such as strawberries, figs or cherries. Serve with bread or crackers. If preferred, cottage cheese balls may be served separately and eaten with the preserves. A very attractive dish may be made by dropping a bit of jelly into a nest of the cottage cheese.

Cottage Cheese Salad.

Mix thoroughly one pound of cheese, one and one-half tablespoonfuls of cream, one tablespoonful of chopped parsley, and salt to taste. First, fill a rectangular tin mold with cold water to chill and wet the surface; line the bottom with waxed paper, then pack in three layers of the cheese, putting two or three parallel strips of pimento, fresh or canned, between the layers. Cover with waxed



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INSIDE THE HOUSE

paper and set in a cool place until ready to serve; then run a knife around the sides and invert the mold. Cut in slices and serve on lettuce leaves with French dressing and wafers or thin bread-and-butter sandwiches. Minced olives may be used instead of the parsley, and chopped nuts also may be added.

Tomato Bisque Soup.

- 1 quart can of tomatoes
- 3 pints of milk
- Butter size of an egg
- Scant teaspoonful soda
- Pepper and salt to taste
- 1 tablespoon flour

Put the tomato on to stew, and the milk in a double kettle to boil, reserving, however, half a cupful to mix with flour. Mix the flour smoothly with this cold milk, stir into the boiling milk and cook ten min-

utes. To the tomato add the soda, stir well, and rub through a strainer that is fine enough to keep back the seeds. Add butter, salt and pepper to the milk, and then the tomato. Serve immediately. If half the rule is made, stir the tomato well in the can before dividing, as the liquid portion is the more acid.

Milk in the Diet.

The statement has been made authoritatively that if half a cup of cream is added to the previous diet every day for a month that a definite gain in weight will be found at the end of that time. This does not mean substituting cream for something else, but taking the cream in addition to the full previous diet.

Milk is a valuable source of protein and of mineral. Even at the prevailing high prices neither milk nor butter are extravagant as a source of energy. One quart of milk, on an energy basis equals 8 eggs; it equals 2 pounds of chicken; or .79 pounds sirloin steak; a half dozen bananas, or .76 pounds of fish. On the same basis only one-quarter of a pound of butter equals 1 pound of sirloin steak, or 10 or 11 eggs.

The last decade of the nineteenth century saw the initial work of fixing standards in milk production. In 1892, a plan was presented to a medical society in New Jersey by which the physician might obtain a milk of high quality, especially for babies under his care. A milk producer was found who would undertake the business risk of this new idea, and the milk was "certified" and sold as such, at from 5 to 10 cents a quart more than was asked for the usual grades of milk. The first rules promulgated were needlessly complex, as later results have shown; increasing the cost without improving the product commensurately.

It soon came to be recognized that a few simple rules, relating to certain essential processes were all that was necessary, and that a milk that was really good could be produced at a very slight additional cost in the production. Thus practically all milk has come to be certified.



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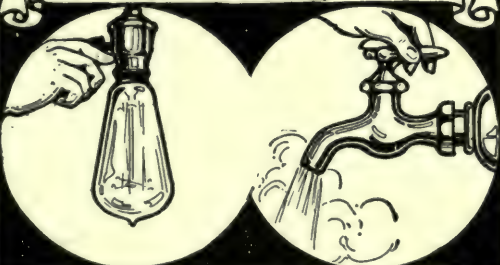


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You can now have all the convenience and comfort that come with electric light and running water in your country home no matter where you are located. One complete, compact system furnishes them both.



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save money on the first cost, last longer, require fewer repairs than any other installation, and never fail to give absolute satisfaction year in and year out. There is a Kewanee System to fit every need.

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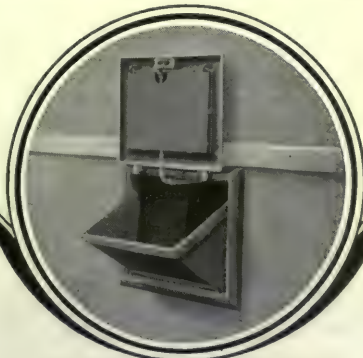
WITH the Majestic Coal Chute in your foundation there is no possibility of disfiguration caused by bounding coal lumps and coal dust.

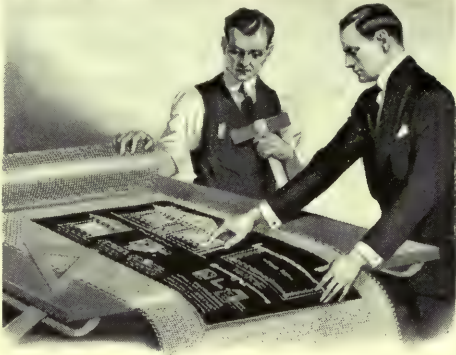
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INSIDE THE HOUSE

Keep Milk Bottles Clean.

Does the housekeeper ever allow anything else to be put into a milk bottle? Just look about the kitchen shelves and see! Vinegar, molasses, oil, kerosene—even paint and varnish—we are told sometimes go into empty milk bottles. "They have to be sterilized before they are used any way," and many a housekeeper feels privileged to make any use of them, leaving the work of cleansing them to the "milk man." Local ordinances explicitly stating that milk bottles shall be only used for milk are enforced with difficulty. Notwithstanding inspection and sterilization, a "brown stain" sometimes horrifies the housewife, owing to some of these indefensible uses.

Did you ever see how bottles are sterilized? The empty bottles are removed from the cases and placed on an endless, belt-like conveyor. This contrivance carries the bottles past the watchful eyes of a number of inspectors, who pick out stray bottles and also remove bottles which it would be impossible to cleanse. Careful housewives who always rinse bottles before returning can scarcely believe that bottles could be sent back in such condition. Scores of bottles, we are told, must be destroyed for this reason every day.

Bottles are washed and sterilized by machine. The human hand can not stand the high temperature of the water necessary for efficient cleansing and sterilizing. The water runs from 130 degrees to 212, the boiling point. Steam sterilizes the bottles just as it does the surgeon's instruments. Powerful sprays and jets of water are forced into and around each individual bottle by hydraulic pumps. In the first bath the water contains strong alkali, which dissolves the casein which had hardened on the bottle. The remaining baths contain pure hot water. Finally the bottles are subjected to live steam. This entire process requires about four minutes, and when the bottles emerge they are spotless and "clean."

This process is planned to cleanse bottles which have contained milk. Varnish, and some other things present a different set of conditions. Milk bottles should be used only for milk, and this can not be too strongly urged.

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and its **EQUIPMENT** should be carefully **PLANNED**.

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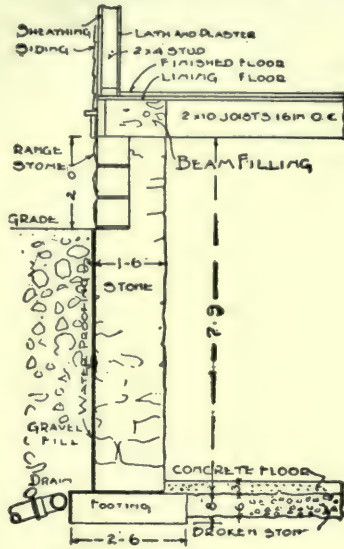
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A Handbook Every Home-Builder Should Have



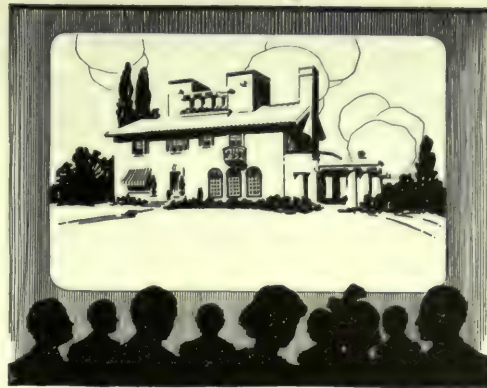
(Fig. 6)
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See that your home is built right. Look after the construction yourself, and with this book to guide you, faulty work will be detected and you can accomplish more and better results.

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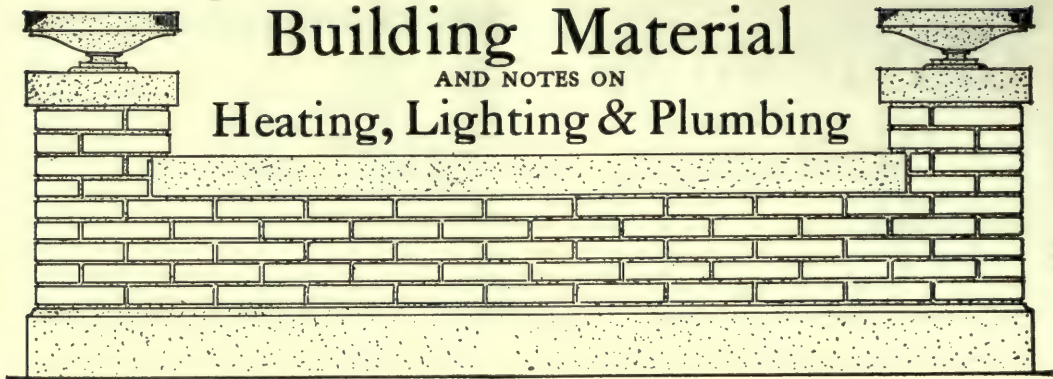
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DAY'S work varies much under different conditions, but the following is considered fair: This is for an eight hour day:

I believe a good workman will average the following amount of work on an ordinary building in the eight hour day:

He can set about 500 board feet of joists, studs or common rafters. Since a 2" by 2" stud has two-thirds as many board feet as its length, a 12-foot stud would contain 8 board feet. He can put on about 400 feet of dressed and matched sheathing, and about 500 feet of common sheathing on roofs; 350 feet of common 6-inch siding; 350 feet of 4- to 6-inch flooring; cut and lay 2,000 shingles; cut and lay 250 feet of clapboards; fit and hang 10 2-sash windows; put on 1,000 feet of rough barn boards; set and fit about eight window frames; fit and hang eight ordinary doors; case one side of about five ordinary windows; shellac 450 square yards of knots.

One man will mix for three plasterers and these will put on some 450 square yards in a day. The area of the walls and ceilings is the number of yards to be plastered. Lead and oil priming coat, 90 square yards; for second coat, 80 square yards. Dip 8,000 shingles two-thirds of length. For excavating or filling into a cart or wheelbarrow, 11 or 12 cubic yards of common earth will mean a day's work; 7 or 8 yards of clay or coarse gravel can be handled. In limestone we figure $\frac{1}{2}$ to 1 cord.

As a mason's helper, four to five perches of stone can be carried to the mason with sufficient mortar mixed and carried to lay them. For outside and inside walls, 1,500 brick is a good day's work. The number

of brick a mason will lay in a day upon a plain wall will depend largely upon its thickness.

—John Upton.

Amounts of Lumber Required.

The standard lengths of lumber are usually in multiples of 2 feet, and the standard widths in multiples of 2 inches, generally beginning at 4 inches. The nominal size and the actual dimension are not the same; for example, a piece of 1x4 Norway Pine flooring is actually $\frac{13}{16}$ inch thick, with a $\frac{3}{4}$ inch face. That is allowing for tongue and groove, each piece of flooring covers $\frac{3}{4}$ inches of floor space. With dimension timbers, 2x4 studing actually measures either $1\frac{3}{4}$ by $3\frac{3}{4}$ inches, or $1\frac{5}{8}$ by $3\frac{5}{8}$ inches.

As narrow widths make better floors, hardwood flooring comes in $1\frac{1}{2}$ or even inch widths, and is made as thin as $\frac{3}{8}$ inch in thickness.

How to Find the Amount of Flooring Required.

The following table will aid in estimating the amount of flooring required for any job.

To cover a certain space add the following percentages to the number of square feet to be covered for the different sizes:

33 $\frac{1}{3}$ %	for.....	$\frac{3}{8}$ x $1\frac{1}{2}$ "
25%	for.....	$\frac{3}{8}$ x2"
33 $\frac{1}{3}$ %	for.....	$\frac{13}{16}$ x $1\frac{1}{2}$ "
37 $\frac{1}{2}$ %	for.....	$\frac{13}{16}$ x2"
33 $\frac{1}{3}$ %	for.....	$\frac{13}{16}$ x $2\frac{1}{4}$ "

These figures are based on laying the flooring straight across the room. When the flooring is laid to produce some design, or where there is cutting to fit around grates and other projections, more should be added, according to the amount of cutting.

All bay windows and other offsets

Turn Your Heater Right-Side Up—

Cut Coal Bills 'Way Down!

A top-feed furnace is as upside down as a candle held with its lighted wick towards the floor. The eminent Faraday demonstrated this in his famous candle lecture before the Royal Society, London, a century ago. The principle of the Williamson UNDERFEED, however, is that of a candle held right-end up. The hot, clean flame is always on top of the coal—never choked or smothered by fresh fuel being dumped on.—

Result—coal bills cut 'way down—*guaranteed!* The Williamson UNDERFEED burns the cheaper grades of coal as cleanly and effectively as top-feeds burn the more expensive grades. You save at the very outset.

The letters shown to the right, telling of UNDERFEED saving and more and better heat, are taken from thousands of just such others. You can save *your* coal money the same sure UNDERFEED way, season after season—and have a cozy-warm house from top to bottom in all weathers, without dust, smoke, soot or gas.

Warm air, hot water, steam or vapor—whatever your chosen method of heating, it's all the same to the UNDERFEED.

There's a free, money-saving book, called "From Overfed to UNDERFEED." The attached coupon brings it to you without obligation on your part whatever. Send the coupon today—NOW! You'll be glad you did.

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UNDERFEED FURNACES & BOILERS
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THE GREAT FARADAY SAID: "You remember that when a candle burns badly it produces smoke; but if it is burning well there is no smoke. And you know that the brightness of the candle is due to this smoke, which becomes ignited. Here is an experiment to prove this: So long as the smoke remains in the flame of the candle and becomes ignited, it gives a beautiful light, and never appears to us in the form of black particles."

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(Mark X after system interested in)

Name.....

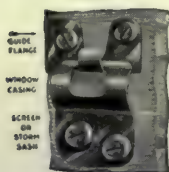
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should be figured separately from the main floor.

All $1\frac{3}{16}$ " tongued and grooved flooring, 2" face and over, is counted $\frac{3}{4}$ " wider than face. All $1\frac{3}{16}$ " flooring, under 2" face, and all widths of $\frac{3}{8}$ " flooring, are counted $\frac{1}{2}$ " wider than face.

Proper Nails for Flooring.

The nailing of the floors is a very important matter, as when not properly nailed the strips may work out of place, or make a squeaking floor. The best practice indicates the use of cut steel nails for hardwood floors. These nails are manufactured especially for this purpose. They should be blind nailed and driven at an angle of 45 degrees. No nails should be placed within six inches of the end of the flooring pieces. The following suggestions are recommended:

For $1\frac{3}{16}$ " thickness, 8d Flooring Nail;
 $\frac{3}{8}$ " thickness, 3d Flooring Nail.

The maximum distance between nails in the various thicknesses of flooring should be as follows: $1\frac{3}{16}$ " thickness, 16 inches; $\frac{3}{8}$ " thickness, 10 inches.

For even better results it is recommended that nails be driven closer than indicated above. If so desired, 3d and 4d Flooring Brads (wire nails) may be used in thin flooring, but steel cut-nails should always be used in thicker flooring.

Studding.

When estimating studdings for walls and partitions in dwelling houses, it is customary to estimate them 12 inches on centers, then when set the usual distance (16 inches on centers) there will be enough for all necessary doubling around corners, windows and door openings, and there will be none to spare.

Shiplap or Sheathing.

When estimating shiplap or sheathing for dwellings, always count solid surface, including the square of the gables, making no deductions for openings, as the quantity gained by openings will be lost by waste in cutting. If laid diagonally on walls or floors of an ordinary dwelling, add one-fourth for waste in cutting in addition to the amount added for lap or matching.

Siding.

When estimating siding, count solid surface, making no deductions for openings. Six-inch siding should not be exposed to exceed $4\frac{1}{2}$ to $4\frac{3}{4}$ inches; and

four-inch siding from $2\frac{1}{4}$ to $2\frac{5}{8}$ to the weather.

Roof Sheathing.

When estimating roof sheathing, measure solid surface, making no allowance for the spread of the boards, as there is always a loss in cutting and sheathing is used for many purposes. The boards should not be placed more than from 2 to $2\frac{1}{2}$ inches apart. If the roof contains numerous hips, valleys and dormers, one-fifth should be added for loss of material in cutting.

Shingles.

The following table will give the number of shingles required per square (100 square feet) for various lengths of exposures, shingles counted on an average width of four inches:

Table.

Exposure 4", shingles required 900.
Exposure $4\frac{1}{2}$ ", shingles required 800.
Exposure 5", shingles required 720.
Exposure 6", shingles required 600.

Note.—In the above table no allowance is made for waste in cutting, neither for loose packing of the shingles in the bunches. There is some loss on account of shingles not being packed close, edge to edge, in the bunches. When estimating shingles, from 10 to 25 per cent should be added for loss in cutting, etc. This amount will vary, as some roofs contain more hips and valleys than others.

Good Construction and Fire Prevention.

Fire prevention as applied to building construction is simply another name for "good construction," says Mason E. Strong, an authority on chemical engineering. It is good construction, based on scientific thought and experience,—the kind of construction that is economy in the long run, and very often in the short run. The protection of walls requires first a stable, well considered, foundation. Not only must the bearing walls be studied, but also the proper support of partitions and walls which do not go directly to the foundation. Unequal settlement is just as bad as a poor foundation. To build a stable wall or partition is to make an important advance toward fire prevention. But many walls are stable, yet in the presence of fire are rapidly destroyed. Our subject deals with their protection. They are naturally divided into two classes, exterior and interior

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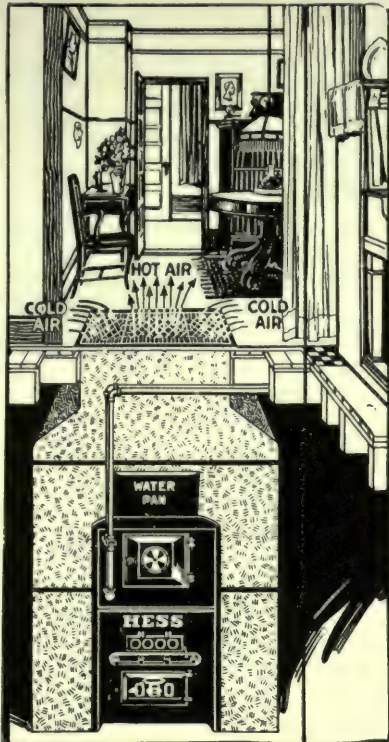
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walls. An important feature of the care of all walls is the protection of their openings, but this is not here considered.

If the walls are wooden stud walls, then their exteriors may be stuccoed on metal lath. The secret of producing good walls thus stuccoed consists in furring out the lath, say five-sixteenths inch to three-eighths, either with wooden furring, or, better, by stapling it to the sheathing over round rods. The stucco is then put on with some pressure and spreads out on the back of the lath, protecting it. If this furring is not used and the lath is nailed directly against the sheathing, the lath deteriorates in time, giving all sorts of trouble.

All wooden stud walls must be carefully fire stopped to prevent draughts through them. Watch your buildings personally and see that it is done.

Interior walls are protected by plaster, which should be cement plaster and preferably on metal lath not less than No. 26 United States gauge, or better, No. 24 gauge. If wainscoted, the plaster must be carried entirely down behind the wainscoting and the wainscoting put on afterwards. With restrictive walls of brick or equivalent construction, terra cotta furring as grounds for plastering are not more liable to deterioration from dampness.

Glass,—and Its Manufacture.

When the word "window" is mentioned at once think of glass. The word really means "wind-eye," or wind opening. Windows were first used for providing ventilation and the use of glass for the openings developed many hundred years later. The primitive windows were covered with skins, which could be partially rolled up whenever the interior atmospheric conditions became such as to attract attention to the need of fresh air.

The inhabitants of Pompeii used glass windows to a limited extent, as excavations have brought to light panes of glass which have remained fastened to their frames, although buried for more than 1,700 years under ashes. It seemed, however, that very few of the houses had glass windows.

Composition of Glass.

Silica is the chief component of glass, Potash or soda and lime are mixed with

silica to obtain window and plate glass; add oxide of iron and you have bottle glass; substitute oxide of lead and you obtain crystal; replace it by oxide of tin and you produce the enamel which is used for bathtubs, for saucepans and other cooking utensils.

Modern Manufacture.

In 1824 a Frenchman, named Robinet, who was employed as a glass blower, invented an air pump, according to Thomas Chester, to do the blowing and this rendered it possible to manufacture glass on a much larger scale and at a lower cost.

Window Glass.

Plate glass for windows is nowadays made by rolling a mass of plastic glass with a heavy iron roller, in the same manner as dough is flattened out by a rolling pin. A ladle or pot containing about 250 pounds of molten glass is poured over a large rectangular cast iron slab or table. Over this slab a massive iron roller is moved. The thickness of the sheet of glass is regulated by strips of steel at the edges of the table, which prevent the roller getting entirely down to the table. So long as the glass is thicker than the steel strips the entire weight of the roller comes upon the soft glass and presses it down. The glass is made in sheets of the same widths as the tables used, and after rolling, the sheets are placed in annealing ovens, which toughen the glass by cooling it gradually from a red heat in about twenty four hours.

After the glass has been manufactured in sheets and these have been cut to various sizes, the sheets are embedded in plaster of Paris on the surface of large flat discs from 20 to 30 feet in diameter. These discs are rotated rapidly by means of motors of from 200 to 300 horsepower, and flat rotary shoes about 5 feet in diameter are lowered onto the surface of the rotating disc carrying the glass. These shoes are provided with hardwood blocks and sand and water are thrown between the blocks and the rotating sheets of glass. This produces a grinding effect and the sand is first coarse and then finer varieties are used as the polishing proceeds.

After the surface has been ground flat the discs are then polished by similar shoes carrying felt pads, and rouge is used to do the polishing.

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WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Hardwood Floors For the Bungalow

OF all the changes which have come into the housewife's regime in the last generation or two, none have perhaps effected greater changes in the whole scheme of her household management than the general use of hardwood floors, and the discarding of heavy carpets tacked down on the floors. In the old regime, the more luxurious the home the more impossible to keep it clean. A heavy velvet or Brussels carpet was a natural dust gatherer. Armed only with a broom, she could do little more than stir up the dust and move it from one resting place to another. A periodical upheaval was the only redress. When stoves were set over these carpets and furnished the heat for the house, wearying and ceaseless war on dirt and dust was the housewife's part.

Such is the force of tradition that many housekeepers do not now realize that with the furnace in the basement,—so that they need not wait for the "taking down of the stove" as did their grandmothers,—with well finished hardwood floors over laid with rugs and a vacuum cleaner in the house to keep them comparatively free from dust; that the house may be kept all the time in the relative state of cleanliness attained at the semi-annual upheav-

als of Spring and Fall house-cleaning. Only the storm windows hold her now to the time-honored festivals. It is not necessary that she sacrifice the first glorious days of spring to house-cleaning.

Selecting the Wood.

The cost of laying and finishing a hardwood over an old floor costs little if any more than a floor covering of carpet, and when it is laid there may be few or many rugs, large or small, as taste or pocket book may dictate.

The beauty of a well-laid, well-finished floor lends character and a sense of refinement to any room. It creates an atmosphere into which the interior decoration and furnishings can bring a fine harmony. When properly laid and carefully finished one can have a beautiful floor with any kind of wood in the hardwood class.

Maple, beech and birch are close grained woods of similar structure which give equally good appearance and service for flooring, whether slash or quarter-sawed. Oak is the aristocrat among flooring hardwoods, whether in red or white oak, and is used both in plain and quarter-sawed. Yellow pine and Douglas fir, when quarter-sawed or edge grain, are very much better than slash sawed



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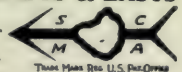
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floors of this wood. Strictly speaking, yellow pine and Douglas fir are soft woods, but edge grain flooring made from them gives such good service that they are widely used for the same purposes as hardwood flooring.

The satisfaction given by a hardwood floor after it is laid, and during all the years of its use, depends very largely on the treatment it has received before, and at the time that it is laid.

American psychology has some rather curious ways in buying. It insists on saying "I want the best" and then haggling over the price, often without investigating to find if "the best" is really what is wanted. One would not knowingly put a piano finish on a soft pine cupboard nor lay a rosewood floor, yet just as unreasonable things are sometimes done because the purchaser does not know.

In all but the very close grained woods, quarter-sawed, or edge grain lumber makes a better floor than slash or flat grained lumber because the grain is more compact and it is less likely to sliver off and make a bad place in the floor. Authorities on oak flooring tell us that the second quality of quartered oak can be obtained at a less price than the first grade of plain oak. This second grade, quartered or plain, is largely used for hotels, apartments and residence floors because it gives excellent results at a reasonable cost; and when finished with dark filler, as so often it is because a satisfactory floor should be reasonably dark, it is difficult to distinguish it from the Clear or first grade. Even the third grade, when properly laid and finished, makes an excellent and serviceable floor. This grade contains slight timber growth defects and little roughnesses of dressing that do not show when the finishing is completed.

Durability.

Birch makes a handsome floor. It is much like maple in structure, a little darker in color and takes a stain well, which makes it a popular wood for all kinds of interior finish. It takes a certain sheen under a fine finish which gives a certain individuality to birch and adds another valid reason for its popularity.

Where very heavy wear is given to a floor it has been found that some kinds of hardwood floors will outwear marble and stone. The instance is cited of a school

house where the steps leading to the entry are of bedford stone; the entry is paved with vitrified tile; slate stairs lead to the hall which is floored with maple. These were put down in 1900. The same wear is necessarily given to all these materials as they are all subjected to the same condition. An examination some 15 years later showed that the stone step had worn away about $1\frac{1}{4}$ inches; the tile was more or less cracked and in places replaced with concrete spots; the slate steps were worn about $\frac{3}{4}$ of an inch while the maple floor even at the edge of the upper step showed the wear very little. Maple wood is, in its structure, very compact and uniform.

Important Precautions.

Hardwood for flooring is a wonderful gift of nature in the first place; it is also a fine product of the manufacturer's art as it is prepared for the use which it is to withstand.

Nevertheless, a little carelessness on the part of any of the people through whose hands it must pass may undo all this careful work. It can not be too strongly impressed upon every one concerned that the greatest care must be given to hardwood flooring both before and while it is in the process of laying. Knowing what great care has been given in the especial kiln-drying processes, in the shipping and the storing, only an ignorant workman would fail to know that it must not be unloaded in rainy weather. If the air is damp it should be covered with a tarpaulin in the wagon. It should never be piled in open sheds, even though protected by a roof, as the wood absorbs moisture at the exposed ends, making it swell, so that it will shrink later, undoing all the careful work of manufacture, producing a condition from which it is impossible to make a beautiful floor.

Hardwood finish of any kind should never be laid in a new building until all dampness is out of the walls and the plaster is in proper condition to receive it. The finished floors should be the last work done in the building. To secure the best results the painting, papering and decorating should all be done and be thoroughly dry before the finished floors are laid.

When they have been properly laid and treated, beautiful floors are the crowning achievement in the building of the home.

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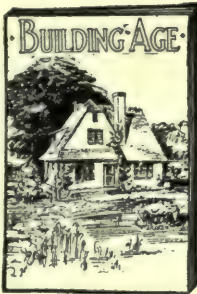
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SPLINTERS AND SHAVINGS

The Story of It.



ID IT ever occur to you that if we had even a scrap of information about everything we touch or see, and imagination enough to "take notice," that we should pass through a kaleidoscopic mass of interesting things from the time that we eat our grape fruit in the morning until we retire, under soft wool blankets and spun cotton, and over the modern contrivances for making a comfortable bed. We laugh at the child for asking, "What is grape fruit; how do they make it; then where does it grow; how do they get the wool off the little sheep into my coat; how do they get the color into the linoleum on the kitchen floor; why does it not get holes like the rug in the entry?" and his endless questions. Living would not be commonplace if we asked more questions ourselves. Take, for instance, the story of linoleum, a thing which is prosaic enough, yet the vision and imagination which saw this floor covering in the film or "skin" of a keg of paint which had stood in the open air for several days

differs only in degree from the imagination which writes a book or paints a picture. Modern industry is full of imagination. To those who have visited the asphalt pits of California, a step on a soft asphalt paving on a summer day brings to mind the pools of this black rubbery substance among the oil fields, and the tragedy—geologic ages ago—which caught innumerable animals, of every kind which traversed the land, in these asphalt pits and preserved them, many skeletons quite intact, for the enlightenment of this age; that we may learn what manner of beast had walked the earth in that vanished time, and how the species have changed from that time to this.

The Love of Home.

"Truly the love of home is interwoven with all that is pure and deep and lasting in earthly affections. Let us wander where we may, the heart looks back with secret longings to the paternal roof. There the scattered rays of affection concentrate. Time may enfeeble them, distance may overshadow them and the storms of life obstruct them for a season; but they will at length break through the cloud and storm, and glow and burn and brighten around the peaceful threshold of home."—*Henry W. Longfellow.*

Dickens and Housing Reform.

"I have systematically tried to turn fiction to the good account of showing the preventable wretchedness and misery in which the masses of the people dwell and of expressing again and again the conviction, founded upon observation, that the reform of their habitations must precede all other reforms, and that without it all other reforms must fail."—*Charles Dickens.*

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KEITH'S MAGAZINE

ON HOME BUILDING

CONTENTS FOR MAY, 1919

	Page
Just a Word.....	238
How Shall We Live—A Bit of Original Research.....	241
Our Bedroom— <i>Louise N. Johnson</i>	245
Good Effects Obtainable Without Flowers— <i>Marion Brownfield</i>	248
Return of the Rush Bottomed Chair— <i>W. R. Holbrook</i>	250
Making the Porch More Livable— <i>May Belle Brooks</i>	253
Give Up All Else, But Spare the Dust Chute— <i>H. R. Andrews</i>	255
A House of No Regrets.....	257
A Small Plaster House	259
A Complete Bungalow.....	260
Stucco and Combination For Building the Home.....	262

DEPARTMENTS

Inside the House—

Decoration and Furnishing

<i>The Hanging of Pictures—Charlotte Lilienthal</i>	266
<i>Portraits—Harriet S. Flagg</i>	269

Answers to Questions on Interior Decoration.....	270
--	-----

The Table and Food Conservation

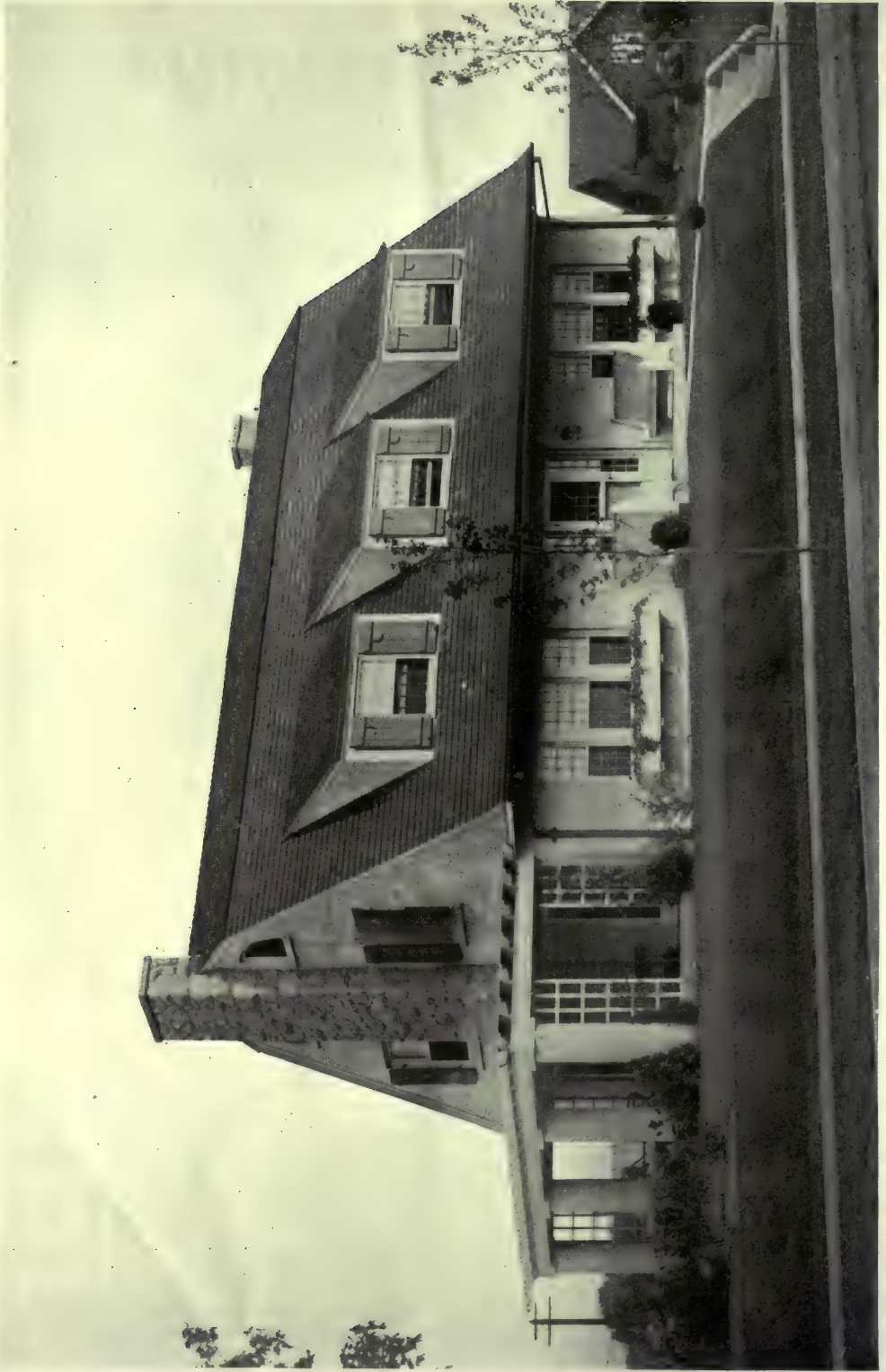
<i>The Day's Food</i>	276
-----------------------------	-----

Building Materials and Notes on Heating, Lighting and Plumbing

<i>How a Door Is Made</i>	280
---------------------------------	-----

Woods and How to Use Them

<i>Modern Wood Veneer</i>	284
---------------------------------	-----



Courtesy Atlas Cement Company

A "Dutch Colonial" home in New Jersey

Frank Enrich, Jr., Architect

KEITH'S MAGAZINE

VOL. XLI

MAY, 1919

No. 5

How Shall We Live?

A Bit of Original Research

R I M M E D
round by
mountains
on one side
and overlooking hills
and plains on the
other, a group of
long, low, pictur-
esque buildings,
gathered around ter-
raced gardens give
an answer to many
of the questions
which thoughtful
people are asking
about the home of
the future.

Coming unexpect-
edly upon these vine
covered walls one
wonders, as at a bit
of old world building in a strange place.
What could have been the inspiration and
the object which has brought into exist-
ence this vine covered structure which
turns towards the passing public such
simple walls pierced by occasional great
arches and many small paned windows,
yet through the great arch gives a glimpse
of the gardens within.

As a matter of fact this is a bit of origi-
nal research, working toward the home
of the future, based on progressive fore-
sight into the growing national need.
Here in embryo may be found the basic



The main entrance frames a picture of pergola
and gardens

principles which
must be embodied,
in some way, into
the home which is to
meet the standards
of efficiency and con-
servation set by
modern business.

This seemingly
rambling structure
is a group of small
apartments, all open-
ing to the ground,
each with its own
entrance and its own
garden. But the im-
portant thing about
these houses is that
they are built to
eliminate dirt, and to
eliminate work. In

eliminating work for the housekeeper
they also eliminate expense in building.
Simple walls built of hollow tile, with-
out mouldings or trim or cornices,
pierced for simple windows without trim
or elaborate frames, are plastered inside
and out. On the inside every angle with
the floor is turned in a cove. There are
no cracks and corners to collect dust.

Why should we build for our homes
flimsy, inflammable structures, filled with
ledges and spindles and cunningly
wrought mouldings which are not in-
trinsically beautiful in the first place and



The view from the street

which become both unsightly and insatiable when filled with dust; requiring a lifetime of service? Why should we build our homes full of labor? Why should we waste our hard earned money—which is never sufficient for our building—in elaboration which seldom really enhances the beauty? Why build our homes full of shams which deceive no one, not even ourselves?—"imitation mahogany," "false beams,"—the nomenclature of building tells the story. Why should the simple home imitate the mansion, anyway, when we know that simplicity with sincerity gives wonderful charm, when it expresses individuality.

For years every part of the business world has been touched and hampered by our old fashioned ideas about the house in which we live. Fads and fashions are as pronounced in houses as they are in dress but are not so easily discarded. A foolish feature, while it is "the mode" is repeated ad infinitum

to fall as little less than a curse on the period that follows. The more expensive the work has been the greater the waste, and the more offensive in its decadence.

People with vision have questioned the past and delved into the future for its requirements. This little group of houses is the result of such

inquiry, and points the way to a charming, sanitary home. Tradition has laid an incongruity between the words charming and sanitary that has no real foundation.

Whether these houses have charm may be judged from the photos. The walls, of hollow tile plastered both sides are fire and mouse resisting. The floors are of concrete with a dustless, resilient, waxed surface, of a charming dull red tone, making an excellent background for rugs. There are no cracks and the floors are easily cleaned, and kept clean. The slab of the window seat and the raised hearth of the fireplace are given the same treatment. The cement base is carried up six



Showing vine covered walls

inches on the wall, turned in a cove leaving no angle or corner to catch dust.

The kitchen is a revelation. There is not a dirt-catching ledge in the room. There is only the necessary woodwork and the plaster is flush with this, while the whole is enameled as a smooth surface. All doors are flush, no panels or panel mouldings anywhere. The work tables are of a composition making one piece with each other and with the wall, without angles at any edge.

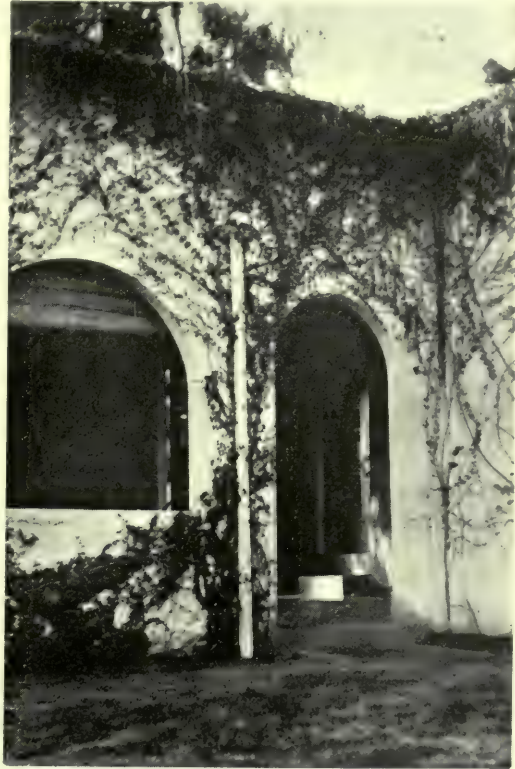
Considerable study is being given to the matter of the kitchen floor. A plastic substance seems to be the best solution, for one of the first requirement specifies that it should be without joints or cracks. The many joints are the drawback in the use of tile, when the matter of expense does not prohibit it. The ease with which it is cleaned is perhaps the most important point in deciding on the material for the kitchen floor.

The bathroom is withal the most unusual room in these houses. While an ordinary bath tub is installed with its relatively small cost, it is set low and is entirely enclosed, so that there are no small spaces under and around it,—always so difficult to keep clean. An ordinary tub is set, without legs, on the rough concrete floor. This gives an excellent height. The tub is then enclosed to the under side of the rim with wire mesh, and from the rim to the wall as it stands in a niche. This wire mesh is plastered over with composition in one piece with the finished floor. A movable panel on the other side of the partition gives access to the plumbing connections of the tub.

The living room has the same simplicity of treatment. There is no paneled or moulded woodwork, even around the fireplace. The hearth is raised and recessed again in such a way that a little breeze from the window or from an opened door does not blow ashes across the floor. The fire opening is cased round with tile. A

recess in the wall over the fire opening has a plastered shelf, which is the only ledge in the room. The inside of the apartment is treated with the same restraint as the outside.

In appearance, this group of buildings exemplifies the beauty which may be found in extreme simplicity, worked out



The entrance to an apartment

in sincerity. The arch has never received its due in our building, probably because it is not a constructional form when working with wood, though it is one of the oldest and easiest methods of carrying the weight over an opening, and at the same time one of the most effective features which can be used, especially in a country of strong sunlight and shadows. The arch has been used most effectively for the great arches and entrances, and converting the porches into loggias.

Do not for a moment imagine that this



The simplicity of the interior may seem severe

little group of houses merely happened; that they were the result of a happy chance. As an ambitious young architect, Mr. Irving Gill, began the study of a woman's needs in her home, and he has been planning the homes he has built ever since in the light of that study. In the early days, people laughed at his "notions." Now he is among the leading architects of the country in planning for home conditions, and honest construction. These little apartments that he planned long enough ago that their walls are covered with vines, are in line with the newest thought on the subject.

Though the building lines are so simple the architect has studied his composition thoroughly. He has proportioned well his surfaces and spaces, and he has used the arch constructionally in a most effective way; then with careful forethought he has employed nature to add the decorations.

No mural decoration could give finer color or more delicate tracery than the vines have achieved over the plain surfaces. No carved and moulded cornice would give a finer skyline than the masses of vines fringing the roof.

The main entrance arch frames a picture of pergola and gardens within. Each apartment has its own bit of lawn hedged round with box, neatly trimmed and terraced with the rising ground. The pergola, which overlooks a wonderful view, serves as a foyer, open to all, with a path leading to each apartment. There are tennis courts and croquet grounds, all kept in condition, in ordinary times, by a caretaker, whose services are available to the apartment holders.



The enclosure detains the sunshine

Our Bedroom

Louise N. Johnson

*"Every day is a fresh beginning,
Listen, my soul, to the glad refrain,
And spite of old sorrow, and older sinning,
And puzzles forecasted, and possible pain,
Take heart with the day, and begin again."*—SUSAN COOLIDGE.



HE hall is the index to our home, the living room is the heart of that home, but the secret recesses, our very individuality, is expressed in our bedroom. It is natural that few of us furnish our several rooms, especially the living quarters, as we alone might arrange them: the tastes and suggestions of our household enter; the comfort and approbation of our guests is a factor not to be overlooked, and the very great importance of harmonizing each room with the adjoining one all unite to restrict our imagination's playing at will. Possibly the only room where we are unhampered, where we may lay aside conventionalism and allow our fancy to have full sway, is our bedroom.

There is every reason why this room should link with it our personality, why it should be an expression of our inner selves, our better selves. Lives, like a great many rooms, are prone to be superficial, even artificial, and not always with the best results. The most pleasing bed-

rooms are those where pretense is not in evidence and where simplicity predominates. In a bedroom good taste is paramount, and our furnishings may be as expensive or inexpensive as we desire. Period furniture, while always good, is



The beds and dressing table were the only pieces originally in ivory

not necessary, and many a bright and cheery bedroom boasts nothing more costly than done over furniture in white and dainty cretonnes.

We all recognize that environment is a strong influence in moulding our lives. Taken literally, the saying that a good start is half through, let us apply it to our sleeping room. To awaken in a fresh



One way of using old fashioned furniture

dainty room, devoid of all except that which acts as a stimulus, a light, airy room where the sunlight dancing in picks out happy patterns of birds and flowers in the cretonne hangings, where the tendency is to reflect a light, happy mood in ourselves in keeping with the tone of the room, is to begin that day with zest and an optimistic outlook. At night a bedroom should be so arranged as to give a subdued, quiet atmosphere of peace and rest.

In giving advice and suggestions on bedrooms and their appointments, it is always so much more satisfactory, and I believe of more assistance, to illustrate, so I have chosen two bed-

rooms, decidedly contrasting ones, each a conception of an individual point of view of the model bedroom.

The first room in period furniture is the more pretentious, the imposing heavy mahogany bed with its stately canopy lending a very dignified appearance. The hangings follow closely the charming southern style and avoid the fault of most canopies in shutting out the air.

The walls are a cream white, the woodwork a slightly richer cream, and the carpet a soft gray with a border of the same color in deeper shade. This setting makes a pleasing background for the mahogany furniture. The color effect is introduced in the cur-



Period furniture would not have been selected on its own merits as design

tains and chairs only, and the colors have been carefully chosen to give a sufficient dash of color to the room to prevent monotony and too much stateliness, without drawing attention to themselves. The material used in all the hangings is an imported cretonne of simple design, in color a rose pink against a background of silver gray.

At this point, a practical suggestion to you who possess heavy pieces of furniture might be of benefit. You cannot consistently allow your curtains, carpets, walls or upholstery to feature. To do so will divide attention and present an unbalanced, restless room without repose, and offensive to the eye. Every room must have its outstanding feature to which the rest of the room is a complement. If the furniture is heavy, you cannot afford to slight it by drawing attention to large or bright designs in hangings, because to do so will detract from the contour of the furniture and clash with the other appointments. It is better to recognize the value of the furniture and harmonize the other fittings. As the room illustrated is of ample size, the rather large design in the curtains does not tend to lessen its size,—which brings to mind another practical admonition. If your room is small, avoid all vivid or large patterns in hangings, which tend to diminish the size of the room. This is true especially of patterns where red, orange or other warm

colors predominate. You will find, in planning a small room, that blue, pale green, green grays, etc., are receding colors and appear to add size to the room. Plain walls have the same effect. By observing these rules, a small room is prevented from appearing "cluttery." In any case, whether the room be large or small, both hangings and wall paper must not be figured. Choose whether it shall be



Mirrors in the wardrobe doors

your walls or hangings which carry the color note, and avoid their clashing.

On one side of the room is the wardrobe closet with mirrored doors, serving a double purpose. There is a handy little night table with a telephone and reading lamp. In fact all the requisites and comforts are placed so they may be easily accessible. On cool days the glow of the fireplace adds a cheery aspect.

The second bedroom has a "comfy, homey" atmosphere, the result of a happy combination of a sunflooded room, ivory furniture and yellow flowered hangings.

The carpet is a neutral tan shade, the walls white, with a dainty floral border. The furniture is mostly done-over furniture, but all studied and matched, and quite without the appearance of being gathered "hit and miss" fashion. The various pieces are all treated as part of a definite plan. For instance, the beds and dressing table were the only furniture originally of ivory. The different chairs, stools and desks were painted and enamelled exact duplicates. A simple floral design, reproducing the colors in the border, is painted on each piece, adding an artistic touch.

The color scheme of the room is yellow, boldly and frankly bright yellow, charmingly brought out in the curtains, upholstery and panelled bedspread. The desk curtains are of the same shade of yellow in plain material. Even the candle shades are of the same hue. Yellow

is a peculiarly enlivening color for a bedroom, suggesting sunshine even on dull days. And going back to rooms and moods and the effect of environment, sunshine and brightness are a great morning tonic.

Both of these rooms, especially the latter, are open to vast possibilities, and are just the sort of rooms found in the average home. Both of these rooms were fortunate in possessing fireplaces, which of course are homelike and treasured things. A table, with a mirror or perhaps a picture above it, might find an acceptable place against a wall apt to look too bare, and this may be flanked with desks in much the same fashion. Or a chest with cushions in the color scheme of the room is equally satisfactory. The possibilities of a room are only limited by the creator's imagination and ingenuity.

Good Effects Obtainable Without Flowers

Marion Brownfield



FLOWERS make almost any yard pretty, but a yard planned without flowers may be more than merely pretty—it may be beautiful, for a good effect without flowers requires even more thought. Elaborate landscape gardening is not necessary, but a study of lines is wise for the home builder who wishes his place to have charm and distinction, without the expense and trouble that flower gardens are apt to require.



Ferns and very small shrubs are the flower substitutes used

Where flowers are planted in the front yard there are these difficulties:

1. Color effects must be carefully studied.

2. Perennials require a second season's growth to show blossoms.

3. A rotation of blooms must usually

be planned, for few flowers bloom an entire season.

4. Flowers require, as a rule, more cultivation, fertilizer and water than trees and lawn.

The front yard without flowers, if the grass is kept properly watered and cut, is always presentable. There are no flowers struggling up through large areas of barren soil, nor any passe blooms to give the front of one's place, either an unkempt, or neglected air.

For these reasons, the refined beauty of sweeping green sward and trees, wherever the builder may be fortunate enough to find the trees ready grown, may well commend themselves. The man who cannot



A tiny hedge of privet and a pair of cypress trees give this bungalow unusual distinction



The refined beauty of sweeping greensward and trees



This "aeroplane bungalow" is both pleasing and easy to take care of

afford to spend a great deal of money at the seed store or nurseryman's, the man who cannot give much time to caring for his place himself, or afford to pay for a gardener, and the woman who pines for "a home" but dreads the expense of "keeping things up" and hasn't much time or energy to give to it herself, may well consider the economy, as well as the good looks of a front yard, simply, but tastefully laid out in lawn. With a first

class lawn mower, kept clean and well sharpened, either the average man or woman should be able to cut a medium sized lawn with comparative ease—especially if the cutting is done regularly enough to keep the grass down to a certain height and tenderness.

To secure a good effect in a front yard, laid out without flowers, the general style of the house architecture, and the necessary entrance walks should be studied. As few walks as possible is generally a safe rule to employ in planning an artistic effect. Unnecessary walks cut up the lawn—spoiling the general effect—tend to make the lot look smaller than it actually is, and besides are apt to be ugly in themselves.

The illustrations show lawns both broken and unbroken with sidewalks. In the

first two illustrations the entrance walk has been made as inconspicuous as possible by being laid out at the extreme right—thus hardly cutting into the lawn at all. In the last photographs shown the front walk curves on the left hand side to lead to the rear doors. All of these illustrations show homes without flowers, with green growing things rather than blossoms. In all of them it will be noticed that little potted trees have been used to replace flowers, and in the last illustration ferns and very small shrubs are the flower substitutes.

A tiny hedge of privet and a pair of cypress trees are the only plants that relieve the simplicity of the white stucco bungalow and give it unusual distinction. Against its background of trees not even a cornice projection breaks the outline.

The Return of the Rush Bottomed Chair

W. R. Holbrook



IN the old days of hand made furniture, the builders of chairs used great ingenuity in adapting to their needs such materials as came to hand to make comfortable and durable seats. In those days, before the advent of wood veneer and fiber, stamped and pressed, before the day of spiral springs and excelsior, they turned to splints of hickory, ash or other tough wood, acquired from the basket maker, or they went into the swamp and gathered the rushes, cat tails or flag, or tall and tough swamp grasses. These they twisted into a rope which they wove into an intricate looking but really simple and very durable seat.

Later, with the aid of some simple machinery, they secured long strips of the flinty outer covering of certain tropical

bamboos, and the cane seat came into vogue. This latter, of all the forms of hand-made seats, requires the most patience and skill to make a good job.

Some of us can remember the cane weaver who went abroad like the tinker and umbrella mender, picking up odd jobs at the back door from busy housewives, and doing his work on the spot, to the breathless interest of the small people of the family. He would receive for his finished masterpiece of patience what would hold a modern artisan about an hour. Now the cane is woven by machinery, cut to size and the edges pressed into a grove with glue, so the hand worker is put out of business.

The splint requiring perhaps less dexterity and patience in the mere weaving, gave opportunity for variety in design.

Many interesting examples of the splint bottom may still be unearthed by one who haunts the shops of the old furniture dealers. By the circumspect, who do not display too much enthusiasm in their finds, such treasures may be acquired at a minimum of cost.

The rush bottom, found in the old ladder back and spindle back chairs of a hundred years ago, required considerable

done by the blind. It is being taught in several schools and a revival has been stimulated by the needs of the war. The young women who have prepared themselves to take places in the hospitals as reconstruction aids have found seat weaving a welcome addition to their stock of tricks, to lure the wounded soldier boy back to health and strength.

The illustrations show work by mem-



Chairs gathered from attics and second hand stores

skill in manipulation of material, as a twisted rope of even size and smoothness must be maintained.

As the work progressed, a new leaf or two must be added at every turn, all loose ends skillfully concealed and the whole structure so braced and buttressed as to withstand the strain of daily use and abuse to which a knockabout article like a kitchen chair is subjected. Certain old darkies in the South made a very good substitute for the rush bottom from corn husks, even evolving patterns, but that is another story.

This sort of work can be successfully

bers of such a class in manual arts, conducted in Minneapolis for the training of women for their work in occupational therapy. The chairs selected were mostly picked up at second hand stores or dragged out of attics, battered and dejected. When the old wreckage was cut away, after being studied for ideas, and the modern substitutes for old materials skillfully applied they were ready to again take their place in the daily life.

Each of these chairs is worthy of study in itself. The lines are good and in their regenerated youth they give us again an impulse to take off our hat to the honest



Rush bottom and splint seated chairs, one in process of weaving

old artisans who served a seven years' apprenticeship and worked for the love of the work.

The rush bottoms are made with a rope of tough fiber, strong and pliable, which does away with the worry of twisting the rushes. The splint and cane can now be had of the dealers, ready to use. The caning alone has its rival in machine work, the other seatings are strictly hand craft work. There is no reason why the man with one leg or with no legs, or who has given his eyes for his country, may not carry this work, learned at the first merely to take his mind off his troubles, into his home life, maintaining himself, at least in part, by his new-old craft.

There is also a field for this work in


the schools, for manual training of youth. It has been used with good results, both in moral effect and worth while production in prisons. There is even a well illustrated little book on the subject which will enable one who is interested to work it out for himself.

In all of us the impulse to create, to make something to show for the time used, is a very real and permanent impulse. For this reason, every hand craft we may be able to add to our stock of knowledge makes us more self-respecting, and therefore, better citizens.

To that extent, this group of so-called minor crafts adds its small quota to the sum of human good, and is worthy of consideration.

Making the Porch More Livable

May Belle Brooks

 NOT so many years ago the front porch was merely an ornamental feature of the house, and even those comfort loving souls who believed in using it for something besides a temporary shelter from the elements, did nothing more ambitious than bring out a few rocking chairs and carry them in again, or else sat boldly upon the steps like a group in a photograph gallery.

But now—our porches have become one great, national living room during the open season and we give as much thought to the furnishing of it as we accord the best room in the house. And we flagrantly carry on various activities of the home, indifferent to curious eyes, all in the name of fresh air and comfort.

Anything to make the porch more efficient as a living room is worth trying out and the latest thing I have discovered is a small tin box, lined throughout with asbestos, and painted to match the porch, which my ingenuous friend had fastened to the railing in front of her husband's favorite chair—for burnt matches and cigar ashes, which can make a porch look very untidy in a short while, and are no more ornamental to the front lawn.

There was another little box tacked on the wall, but it was for flowers. I was surprised to learn that it had been in its original state a common wooden box. The lid had been removed and the box given a few coats of white enamel, striped with black, and a vase set therein.

It is our tendency to have all the growing plants we can find room for on the piazza, but they do become a burden to keep watered. It would not cost a great deal, especially if you are building, to have water piped to the porch, with a

faucet outlet. Think of the steps saved both in watering the flowers and cleaning the porch. The hose from the side of the house, where it is usually attached, is not practical, for it splashes the furnishings, but a small hose might be safely screwed to this faucet on the porch, where it could be easily controlled.

Hanging baskets, however, present the greatest difficulties. They should be watered from the bottom and so are bothersome and heavy to lift down each day. There is a self-watering basket on the market for about six dollars, but here is a scheme that costs but ten cents. Get a shallow milk pan that is a trifle larger than the bottom of the basket. Bore three or four holes in the rim of the pan and fasten a piece of wire to each. Have the wires long enough to reach to the top of the basket and end in a small loop. The idea is to attach the pan to the basket by hooking these wires in the upper edge, then filling the pan with water, which may be left until the soil has absorbed sufficient moisture. Another plan that saves lifting is to bury a small flower crock or tin can with a hole punched in the bottom, in the top of the basket and keep this filled with water, which the plants will gradually absorb.

Vines present another problem when the porch is to be repainted, but if the support is tacked to the roof it may be easily managed without disturbing the vines in the least. Stout clothesline wire, put up in a criss-cross fashion, makes a cheap durable substitute for the more expensive trellis. And by looping each strand of wire to a hook at the top of the porch, these too, may be readily lifted out of the way for repairs.

Although the popular Gloucester couch has replaced the old style hammock, there are occasions where the latter is most desirable. But a brick wall frequently offers an obstacle toward its suspension. An easy way to overcome this would be to hang it to the floor—which sounds cryptical, until it is ex-

posed one numerous steps to have a knob placed on the screen door low enough for a child to reach. And I know one woman who insisted on a handle being placed at the bottom of the screen by which she could open the door with her foot when her hands were full. This is a good idea for the back door screen.



A homey porch

plained that an iron loop is fastened to the floor and another to the ceiling just above, and through these the hammock ropes are passed and the hook or snapper for the hammock.

If there is a small child to keep within bounds, a convenient gate guard may be made of a strip of canvas, fastened by a stout loop to the side of the post. It may be looped back out of the way when not in use. Where there are little children running back and forth it will save

When you are thinking of additional conveniences for your porch, consider seriously a long shelf against the wall or railing. It's the handiest thing one could devise for putting down one's work, magazines or for flowers or serving tea, and no doubt the men would add, for resting the feet. It's just a utility space for any use we care to put it. If space is at a premium, a small drop shelf or two is a useful contrivance.

Nobody likes the task of bringing in

the cushions in wet weather, so we make ours with waterproof covers. Black or white oilcloth or imitation leather makes serviceable covers and may have an additional slip of cretonne or linen to correspond to the porch fittings, since the feathers are amply protected. These pillows have the additional advantage of being very cool. A handy form of the porch cushion has pockets and handles. It is easily carried from place to place and the pockets will be found useful for many things—such as magazines, papers, etc.

An artistic and inexpensive rug may be crocheted or woven from strips of burlap, or the burlap may be used as a foundation for working a pattern with narrow strips of colored cloth or cord.

Or the burlap may be treated to several coats of paint. One seen recently on a porch where black and white was the color scheme, was marked off into large squares and painted alternately in black and white.

Where mosquitoes are rampant, one woman advised me to try a bottle of smelling salts upon them—she keeps it handy on the porch table. Of course, if you are fortunate enough to have very close woven screens on your porch, pests of that kind won't bother you. But it will have to be an "eighteen mesh to the inch" to keep out the little pests—ordinary wire fails to do it. If the porch light be placed outside the screen, the tiny bugs will not prove so annoying.

Give Up All Else, But Spare the Dust Chute

H. R. Andrews

WOMEN are beginning to recognize the fact that the kitchen is, perhaps, the most important room in the house, and to plan accordingly. To the casual passerby the home, which is here shown, is not essentially different from other well built houses. To those who know it on the inside it has some quite unusual features, however.

In telling you about it, perhaps it is better to begin with the kitchen, for that is where the most unusual features are to be found. In the first place there is no



View of buffet in dining room

more floor space to be kept clean, and to be walked over than is strictly necessary to accomplish results. It is only 9 by 9 feet, so compactly arranged that the outside door had to swing onto the latticed, screened porch. The sink, work table and cabinet occupy the outside wall, and the gas range stands near them. The opposite wall is occupied by the utensil

closet, with shelves for canned goods, etc., and beside it is the broom closet. The floor of the utensil closet is raised about 8 inches and forms the top of the

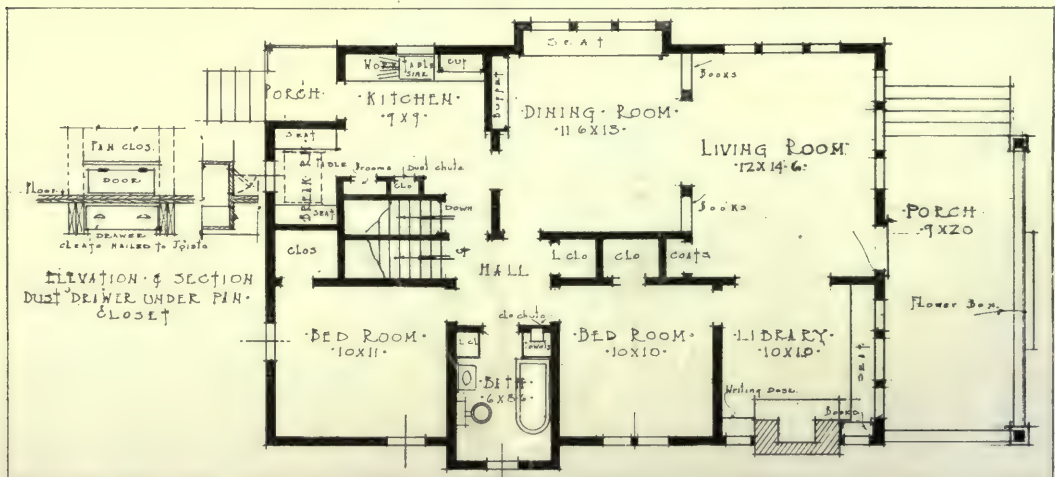


Front view showing porch with flower box

dust chute. Yes, a dust chute. Did you ever hear of such a thing? Did you ever wish for one?

A little drawing beside the plan shows just how it is made. The door swings horizontally with the edge flush with the floor. It may be raised and pushed up with the toe, and the sweepings brushed through the opening into the dust drawer below. In the basement, between the floor beams and as nearly their full

depth as possible, is the dust drawer, which may be pulled out like any drawer and emptied. If a damp newspaper is placed in the bottom of the drawer it will hold the dust more readily. Empty cans and all sorts of things for "the dump" can be placed in the drawer, saving many trips to the basement and keeping the kitchen tidy. "This is the one thing in the house which has saved the most steps. Give up all else," declares



the good wife, "but spare me the dust chute."

The dainty little breakfast room off one corner of the kitchen, with its movable table and built-in seats, serves a multitude of purposes. Here is a pleasant, convenient place where the good wife may sit while she prepares her vegetables for dinner, or where she may keep a few books, and read while she waits, as wait she must sometimes, either for the baking or perhaps for the men folks.

Pipes are unsightly things in a house—plumbing pipes and furnace pipes—unbeautiful to look at and insanitary to clean around where they come through the floor. In this house every water pipe, hot and cold, as well as all the drain pipes, were placed in the partition walls, doing away with all the pipes through the floors. Even the pipe for the gas stove was brought up in the wall directly behind the buffet and then to the stove connection.

The secret of the convenient arrangement of the interior, however, is the hall, which connects every room in the house except the living room and library. The hall contains clothes chute to the laundry in the basement, a linen closet, and also a coat closet. The clothes chute, though its opening is in the hall, is set in the corner of the bath room and the upper part forms a commodious towel cupboard opening into the bath room. Stairs to the attic and basement are from this hall.

The living rooms are well arranged and communicate well together. The library, small as it is, for it is only 10 by 10 feet, with its fireplace, seat, bookcase and writing desk, all built-in, is probably the most attractive room in the house, to the family, or to an intimate friend.

The house is essentially a bungalow, built on rather massive lines, which fact is emphasized by the brick work of the porch, with the brick flower box, and by the general treatment of the design.

A House of No Regrets



PLAN a medium size two-story house, avoiding anything in the plan that will lead to the prevalent box-like or cubical appearance is a rare accomplishment.

To arrange a plan that will satisfy everybody's ideas as to comforts, accessibility, etc., is no less of a problem. But a plan and a design that together will meet general approval is an almost unheard-of thing. Ideas and needs vary according to the individual.

Now, here is a home that someone has said is a house of no regrets. Small enough to satisfy requirements for simple, easy living, but looking large enough to exceed the average cost limit, it may be classified as one of the few model homes.

It has that air of repose which never should be lacking in good homes. It has a substantial appearance and a distinctly individual character. It is a prosperous looking home.

Exterior walls are a combination of siding and shingles. The foundation is concrete, but the porch masonry is brick, scarcely showing because overgrown with vines.

The house has three special advantages that are seldom found in any but very expensive homes. One is a back stairway to the second floor and basement. Another, a bedroom and toilet combination with independent outside access. The value of the latter feature can best be realized since the recent epidemic of the "flu." Many a family would have been



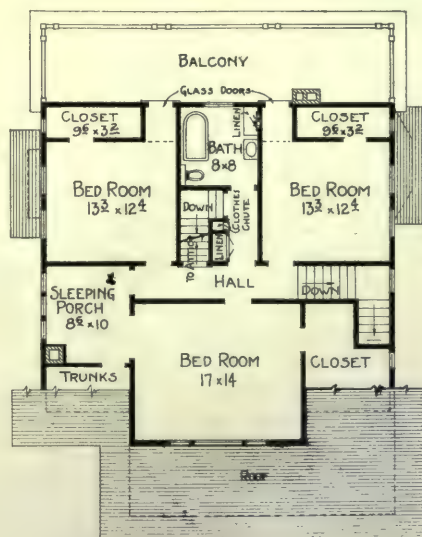
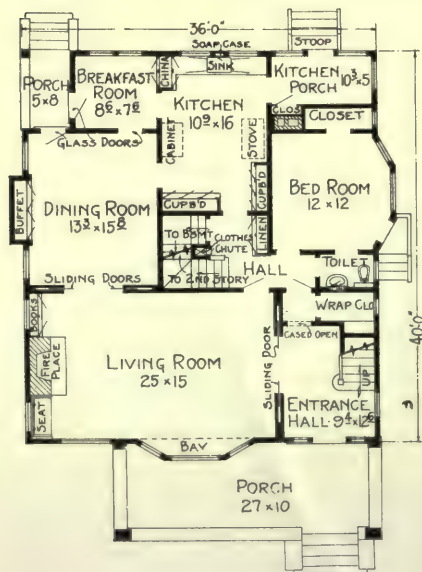
It has an air of repose which should never be lacking in good homes

E. W. Stillwell, Architect

spared the ravages of this contagion had it been possible to isolate the first unfortunate member and prevent attendants going through other rooms.

In most houses of as little first floor area there are but two principal entrances

—front and rear. This house has a convenient corner porch entrance that lets one into the dining room or breakfast room, overcoming the objectionable features of travel—especially children—through either the kitchen or living room.



The first-story ceilings are $9\frac{1}{2}$ feet high. Second-story bedrooms are full eight feet with square corners, but the ceilings of closets slope with the roof. The large deck at the rear of the second story is railed in to form a sleeping balcony which might be roofed and screened.

Altogether, the plan of the house is unusually well arranged, every need being

provided for within a very small compass. To have an interior arranged for such accessibility, and all these conveniences strengthens home's influence, promotes good cheer, eliminates drudgery, conserves nerve force, sanity and health. That is about what we would look for in a "House of No Regrets."

A Small Plaster House



With ample room just where it is needed

W. W. Purdy, Architect



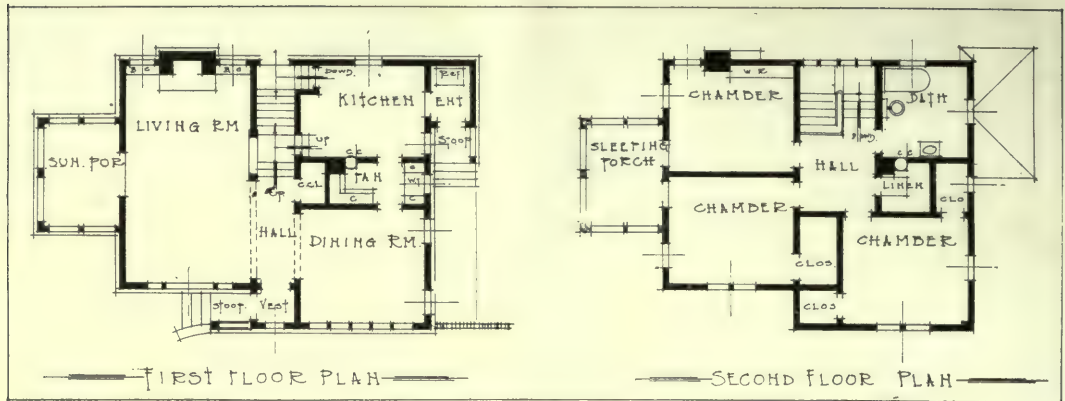
HE effort of the time is to build houses which shall be larger on the inside, with ample room just where it is needed, and with no waste space to take care of, and at the same time to make a house smaller on the outside than the house of the same class, of a decade ago.

The house which is here presented is really small in size, yet one enters with the sense of broad spaces and pleasing vistas. The entrance is from a stoop through a vestibule into the hall. Wide

cased openings connect the hall with the dining room and the living room. The opening to the dining room is not so wide but that portieres may be drawn across the opening when desired.

The living room takes the full width of the house, with the fireplace and bookcases under high windows filling one end of the room. French doors connect the living room with the sun room, which is entirely glazed, as is the sleeping porch over it.

The stairs are set well back from the



entrance, partly open to the living room to the first landing. Steps from the kitchen reach this landing. The basement stairs are under, opening from the kitchen, and with an entrance at the grade level.

The main kitchen entrance, however, is on the other side of the kitchen, through an entry in which the refrigerator is placed. There is a pantry between the kitchen and dining room, well equipped with cupboards and with a work table under the window. There are small cupboards on each side of the window.

On the second floor are three good chambers and a sleeping porch. Both linen closet and bath room are unusually large. There is cross ventilation in each chamber.

The second floor is finished in pine enameled and has birch floors. The first story has oak trim and the floors are of oak.

The kitchen is finished in yellow pine and has linoleum on the floor.

The exterior walls are of brick to the sills of the first story windows. A feature is made of the group of windows in the dining room. The line of the house is carried in a trellis which serves as a screen for the service yard.

The foundations are of concrete. The basement is equipped with laundry and the usual conveniences. A hot water heating plant is installed.

The main body of the superstructure is of stucco over metal lath. The roof shingles are stained.

A Complete Bungalow



HIS bungalow is 36 feet in width by 46 feet in depth, including the piazza. The general arrangement is best suited to an east front, giving a south exposure to the living room and bedroom.

The construction is frame, and the building is good and substantial. The outside is sheathed, papered and shingled. The walls are back-plastered and again

plastered on the inside, making a warm construction.

The entrance from the piazza is through a vestibule into the living room. There is a fireplace opposite the entrance, and a wider Dutch window and window seat at the end of the room.

The main stairs lead from one side of the living room. Opposite the stairs is a large coat closet. From here a narrow



A well built bungalow

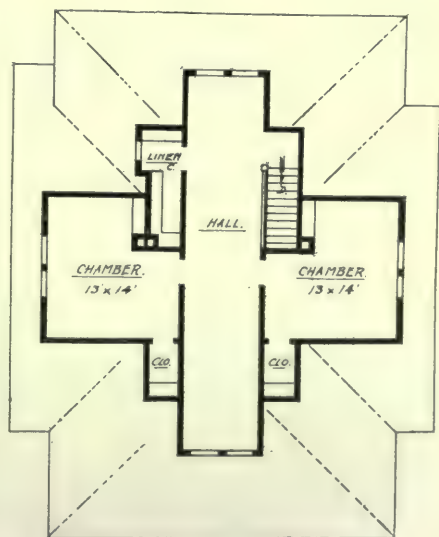
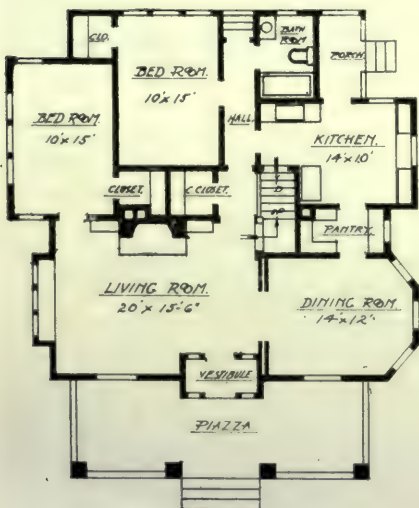
Chas. S. Sedgwick, Architect

hall leads to a rear entrance, communicating with bedroom, bath room and also with the kitchen. A bedroom opens from the living room beside the fireplace. There are two bedrooms on the second floor.

Beside the entrance sliding doors separate the dining room from the living room. A well arranged pantry stands be-

tween the dining room and kitchen, and the kitchen is also well arranged, with a cabinet of cupboards filling one end of the room and with the sink beside the bath room wall to facilitate the plumbing.

There is a full basement under the house, with heating plant, laundry, etc. The inside basement stairs go down from the kitchen.



The main story is finished in oak with oak floors. The bedrooms are in white enamel, as are also the second story and the hall.

The roof is low pitched with wide projecting eaves. The second story rooms are lighted from the windows in the

gables, and from the dormers, front and rear. The exterior of the bungalow is shingled, and the shingles are given a green stain on the side walls and a silver gray stain is used for the roof. The trim and cornices are all painted white.

Stucco in Combination For Building the Home



A roomy, convenient, attractive home



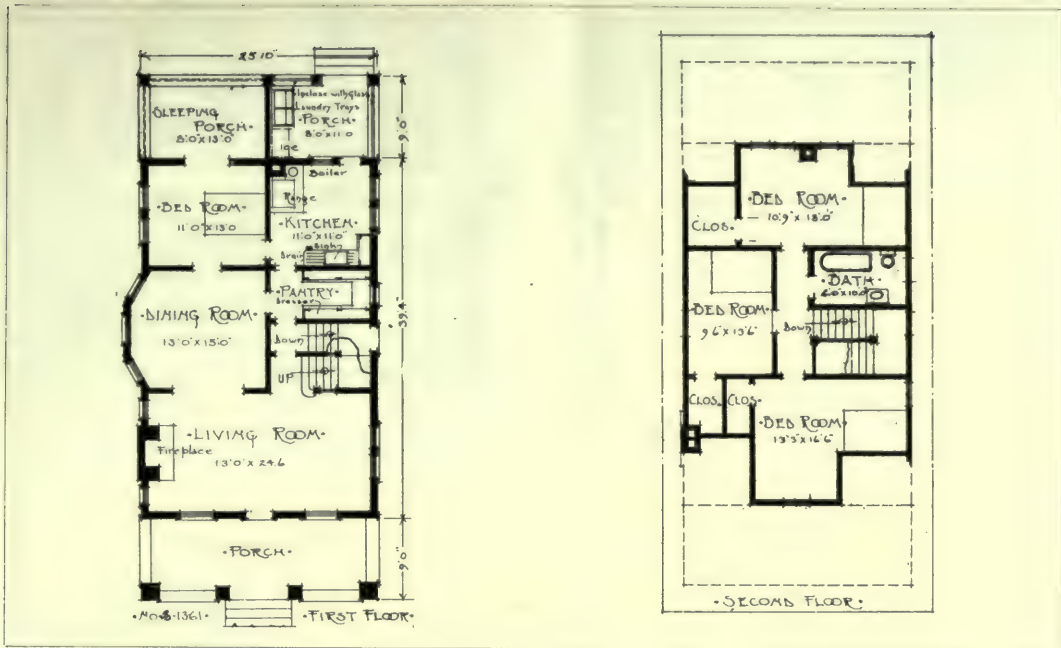
LEASING both in color and in texture are the many combinations of which stucco is the base.

In the homes shown in this group stucco is combined with shingles in one instance, and with brick and timber work in the other.

The brick cottage is a roomy, convenient and attractive home. Full two stories in the center under the ridge of the roof, the eaves come down closely over the porches at the front and rear.

The living room is the full width of the house, with a fireplace at one end. The stairs are recessed from one end of the room, with a passageway through to the kitchen. Basement stairs are under the main stairs with a grade entrance, which gives a side entrance to the house.

The pantry stands between the kitchen and the dining room and has cupboards on both sides with a work table under the window. The kitchen is of good size and well equipped. The set tubs are on the



rear porch, and the refrigerator is also placed there.

A bedroom and sleeping porch fill one corner of the house. While this bedroom is shown opening either from the dining room or the kitchen, yet it would be easy to enclose a passageway from which the kitchen and bedroom, pantry, dining room and basement stairs all open, and

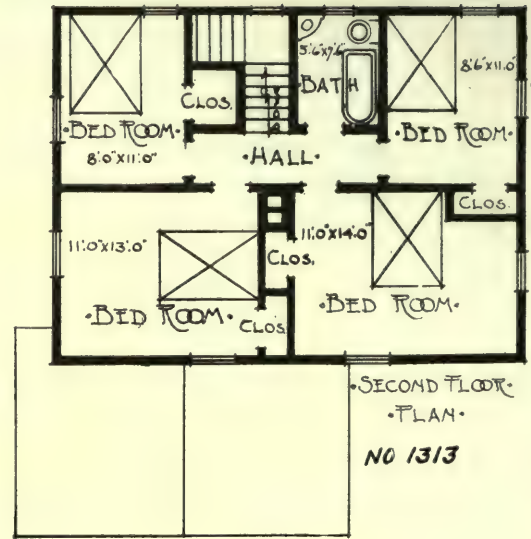
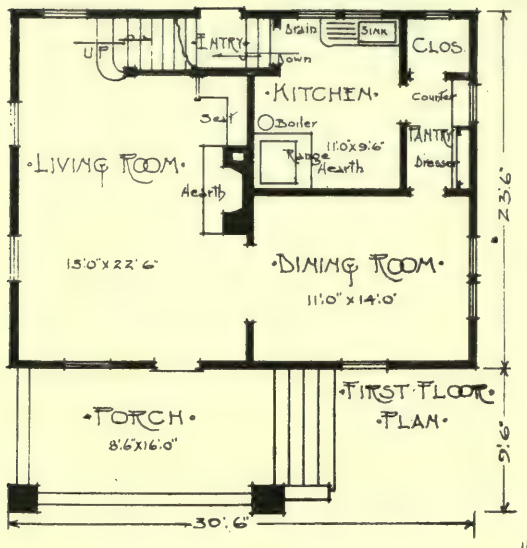
which could be reached from the living room.

On the second floor are three bedrooms and a bath, all very well arranged, with windows in the gable or with dormer windows. There are good closets for each room.

Brick is used for the outer wall, up to



A well planned home



the ceiling beams. Stucco and timber work is used in the gables.

The second home is full two story and is much smaller in ground area. The arrangement of the rooms is very good and the plan is also extremely compact. There is but one chimney, which serves the fireplace, the heating plant in the basement and the kitchen range, and is directly accessible from each.

The stairs are cleverly arranged to provide a rear grade entrance from the kitchen under the main stairs. In the living room there is a seat between the fireplace and the stairs.

There is a pantry between the dining room and the kitchen, and also a closet.

On the second floor there are four bed-

rooms and a bath. These bedrooms are necessarily small, but each is planned for bed and dresser space. Each room has at least a small closet, and there is cross ventilation in each room. There is certainly a large amount of accommodation for a house of the size. The exterior dimensions are some 24 by 30 feet, with the porch in addition.

The house is of stucco to the sills of the second story window, and it is shingled above that with a shingle roof.

The porch is screened and may easily be fitted with sash. The entrance is at the side of the porch, so the lawn may remain unbroken across the front of the house.





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Decoration and Furnishing

The Hanging of Pictures

Charlotte Lilienthal

PICTURES were originally painted for the wall spaces which they were to occupy. They were designed to fit the space and painted often directly on the wall. From this early beginning has been evolved the un-

In grouping pictures on a wall only certain mediums may be made to harmonize in the same room; for example, water colors with pastels; photographs with Japanese prints or other prints; etchings with steel engravings. Where an oil painting is used those near it should be in oil. Water colors or pastels in vivid colors that correspond to tones of oils may sometimes be used with paintings in oil. With any of these, photographs of an oil painting, colored as if it were an oil, may satisfactorily be combined. Unless they are works of art, personal photographs belong in intimate rooms only. If they are hung,



A charming room

related picture as we know it today.

The selection of pictures, and the way that they are hung, their grouping and placing on the wall is an important matter.

Many homes have good furniture, but homes in which the pictures are as good and as interesting as the other interior fittings are more rare.

they may be grouped together as a unit in similar frames on the wall. Family portraits, likewise, belong in hall, library or den, rather than in the more formal rooms. In a Colonial room over the mantel, a fine portrait is often used.

Period rooms demand pictures that express the color, spirit and feeling of the period; for example, Holbein prints with

INSIDE THE HOUSE

Elizabethan furniture. Landscapes in oil of the old school are suited to formal mahogany furniture. The choice of the over-familiar in any community leads to monotony and lack of individuality in homes.

The pictures should be placed a little above the level of the eye of the average person when standing, with the big pictures on a line either at the top or bottom. The effect is orderly and for this reason restful.

It is better to avoid many groupings of small pictures. However, small pictures of about the same size and harmonious in subject and framing should be grouped close together and on a line to form a unit and so prevent spotting the wall. Other possible groupings are the larger of two pictures at the top and the



A stately hall with pictures in the panels



Round and oval pictures are difficult to hang

smaller below, or one a little to the right of the other, the distance between the two being the distance across the smaller picture.

When hanging two large pictures on a large wall, the more important picture should be placed nearer the center of the wall and the less important farther from the center.

Oval and round pictures are extremely difficult to hang. Seldom are there appropriately designed spaces for them. For the round picture the nearly square wall is the least inharmonious. Hanging of oval and round pictures in pairs is more effective than hanging them alone, because the line of the one is related to the line of the other.

INSIDE THE HOUSE

A heavy picture should have below it a cabinet, console, davenport, table, desk, or other article of furniture to form a decorative group and appear as a support for the heavy picture. Place upon the

hung with two wires. In reality one wire may be strung through two screw eyes one inch from the top of each side of the picture and drawn up parallel to the sides of the picture, and attached to hooks on the molding. The wires are thus less noticeable because harmonious, not only with the vertical lines of the picture, but of the whole room, door and window trim and hangings. The use of one hook and the consequent triangular line on the wall is always bad. To keep pictures in their place, flat against the wall, prevent the jutting out from the top and the consequent bad lighting by placing the screw eyes one inch from the top of the picture frame. To avoid re-wiring if the screw eyes are not placed one inch from the top, put a tack one inch from the top at each end and then wind a short piece of wire around the tack and picture wire. This will hold the picture back flat against the wall.

Having eliminated those pictures that because of medium, subject and framing should not hang together, it now remains to find fitting



Over the mantel a fine portrait is often used

cabinet some vase or statue to bridge the gap. Be careful, however, to see that nothing is placed in front of the picture, except in the case of a mirror. Flowers, a vase, or statue, may be effectively reflected in the mirror.

Pictures, if large and heavy, should be

hung with two wires. In reality one wire may be strung through two screw eyes one inch from the top of each side of the picture and drawn up parallel to the sides of the picture, and attached to hooks on the molding. The wires are thus less noticeable because harmonious, not only with the vertical lines of the picture, but of the whole room, door and window trim and hangings. The use of one hook and the consequent triangular line on the wall is always bad. To keep pictures in their place, flat against the wall, prevent the jutting out from the top and the consequent bad lighting by placing the screw eyes one inch from the top of the picture frame. To avoid re-wiring if the screw eyes are not placed one inch from the top, put a tack one inch from the top at each end and then wind a short piece of wire around the tack and picture wire. This will hold the picture back flat against the wall.

Having eliminated those pictures that because of medium, subject and framing should not hang together, it now remains to find fitting wall spaces on which to hang these pictures. A panel space should be found for a panel picture; a narrow oblong space, as for instance, over the mantel, for a narrow oblong picture, and a comparatively square wall for a square picture.



In general, the same ratio should obtain for the wall as for the picture.

Having found these wall spaces and determined the exact center of the wall or other proportions of balance, either by ruler or by true eye, it now remains to be seen if the lighting is good. Balance a wall with the one adjoining. Turn to the east and compare that wall with the south. Then compare the east with the north, and so forth. See that pictures do

not detract from each other as the eye relates them. See that the subjects compare harmoniously.

Pictures more than anything else in furnishings are expressive of one's personality, individuality and taste, as well as one's art education. Their choice is a most exacting matter; their expense may be great, and the pleasure and joy in them commensurate.

Portraits

Harriett S. Flagg



FINE portrait adds dignity to a room. Among the Medici prints especially are fine color reproductions of some of the greatest portraits ever painted, but these may also be obtained in smaller and less expensive prints. The proud bearing, and quaint costumes, as well as sure craftsmanship have made Da Vinci's portraits of "Beatrice d'Estes," and an "Unknown Princess" popular. "Rembrandt," Ruskin said, "was the only painter who could paint a wrinkle," and those who admire character more than a peaches and cream skin and pretty eyes, will appreciate Rembrandt's "Portrait of an Old Lady."

Any of the portraits by the great English portrait painters, Gainsborough, Reynolds, Romney, Raeburn, Lawrence, reminiscent of the rich scented atmosphere of high society, make effective pictures in a room.

John Alexander's six paintings, showing the "Evolution of the Book," which decorate the entrance of the rotunda of the congressional library at Washington, are dignified pictures suitable for a living room or library.

The quiet charm and beauty of the interior showing Dutch men and women in quaint homes and costumes, by some of the 17th century Dutch artists like Gabriel Metsum, Pieter de Hooghe, Jan Steen and Jan Vermeer, are unsurpassed. Also these come in inexpensive but good prints and frame beautifully.

"Baby Stuart," by Van Dyck, is not the only child portrait painted by an old master. Others which are quite as interesting are:

"The Infant Samuel," by Reynolds.

"Age of Innocence," by Reynolds.

"Strawberry Girl," by Reynolds.

Rubin's "Two Sons."

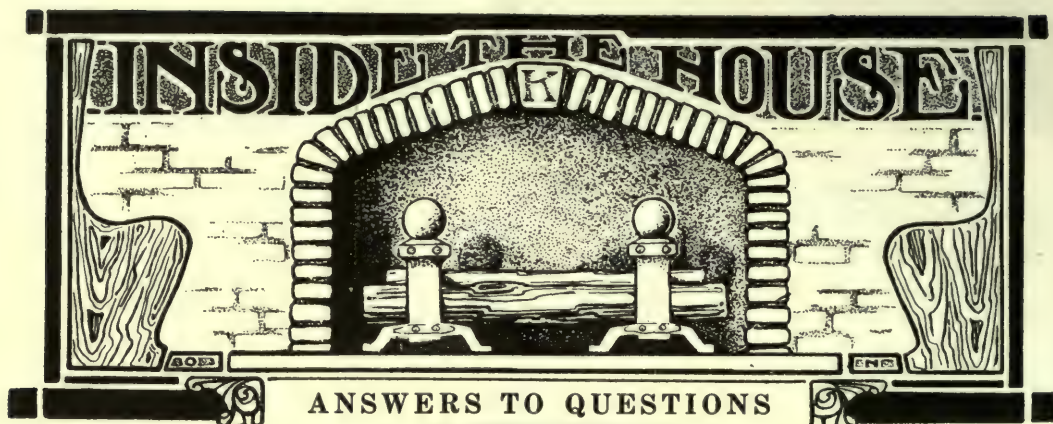
"Infanta Marguerite," by Valasquez.

"Don Carlos," by Valasquez.

"Child With An Apple," by Grueze.

"Blue Boy," by Gainsborough.

To anyone who likes to visit the land of dreams, and to build aircastles, the pictures by Maxfield Parrish always appeal. Especially are they preferred by young people who have reached the romantic dreaming adolescent age. Grown people like them also, appreciating them for their imagination and glory of color.



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

Treatment for Woodwork.

G. C. L.—Your magazine has contributed so much valuable information toward the building of our new home that I wish to ask you to help me further.

In the enclosed sketch of the floor plan of the house you can see that the living room and dining room open into each other and are both on the north side of the house. The mantel and fireplace in the living room are of brick in tan with small black specks intermingled, the walls are "sand finished" plastering and the wood trim is pine in the plainest of designs. Please tell me what color would be best for these two rooms, as I want to finish the walls in flat finish paint. I do not care for the old ivory wood trim and would rather use a stain in these rooms, but do not know just what to use as the hardwood floors will be in the natural finish and the dining room furniture is to be American walnut.

I had thought of using a golden tan in both rooms for the walls. If you will please advise me I shall be very grateful. Would a cool gray for the walls and old ivory for wood trim with the hangings in different harmonizing light colors be in good taste for the three bedrooms? Or, would it be better to use a different color for the walls of each room?

Ans.—Beginning with the golden tan on the walls of both living and dining rooms, and the floors natural finish, the wood must not be too dark, supposing you use a soft, warm, neutral brown in the dining room, and with this use a lovely blue drapery for over curtains, then in

the living room use greenish gray stain and let the orange tone of the natural wood show through (I am sending a bit of wood, bird's-eye maple, to show you the color effect), and have the furniture in here stained like this and use a wonderful orange gauze silk for curtains with gray velvet or tapestry for the furniture.

For the bedrooms we should advise having them all different. First one, gray like enclosed wood, with lavender draperies, walls a gray just suggesting the lavender, and furniture the color of the woodwork, rug lavender and gray. The next room with cream walls, furniture and woodwork, and yellow draperies like buttercups, and the last, white woodwork and draperies of a cool clear green, with furniture green and walls white with a tiny green stencil used as a border.

The kitchen can be done in the blue and white of willow china with blue and white chintz or print, white furniture, or blue, with white muslin curtains.

Braided Rugs.

A. L. S.—We are rebuilding our house, which was almost destroyed by fire this winter. The dining and living rooms will be on the north side, the two bedrooms and bath on the south side. The house will face the east and will have a porch across the entire front.

The woodwork throughout will be hard pine. In the living room and dining room I should prefer the finish in brown, but whether it should be dark or light, or with a gray tone I cannot decide. There will be an outside brick chimney on the north wall. Will a plain brick facing around

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the set-in grate with a wood shelf above be all right? There will be an average sized window on either side of the grate, small panes in upper half. There will be a large window at the east of the living room, but under the porch. This will let in a little morning sun.

The floors in both living room and dining room will be oak.

The living room will be 16x18 in size. I have samples of plain velvet rugs, one a grayish tan with black border. There was one with a tan ground and splendid design in blue. I love the old blues, tans, grays, greens and browns. How would plain tan walls be with cream ceiling, tan or grayish-tan rug with blue border, and touches of yellow orange; or rose and soft green instead of the yellow and orange?

What material would be best for overhangings? Chintz is very expensive. Cretonne fades, does it not? Is India print expensive?

I have a large sleepy-hollow chair in tan, black and green. Two Chinese willow chairs, oak table, all very good, but there is a horrid davenport in faded wine colored, figured velour. I want to have it re-covered in suitable plain material, but perhaps I cannot do this. Are there slip-over covers for davenports? There are two heavy mission chairs. The wood almost black, the upholstering brown, and green leather. Is there anything I could do to them? Could the wood be painted?

The dining room will be in tan, as the rug is tan, black, olive green and ivory. There will be French doors between the living room and dining room. Please suggest curtaining for these.

Please suggest color schemes for the two south bedrooms. One will be finished in ivory, the other in white. I love gray and rose, blue and yellow, but these are common and flat alone, they need some contrasting touches. I like sage green and white also. What about rugs? Shall I braid some? What are the craft rugs? Please suggest some kind that are suitable.

With white and ivory trim, what color should the floors be?

Ans.—It is better to finish the wood-work in a light effect in living room and dining room. People generally seem to have grown tired of the heaviness that darkly furnished rooms produce. But I do not advise gray unless you are to have the furniture gray and the entire color scheme to harmonize.

Your tan walls, cream ceiling, tan rug with blue and yellow orange notes would be a very good and pleasing scheme. There are many materials besides chintz and cretonne that are attractive for overhangings. Some that are unfadeable and are figured, some silks that are not too expensive.

You can have a slip for the davenport if you do not want to have it re-covered, and the mission chairs can indeed be painted so as to bring the whole collection into color harmony. Why not use a chintz (they are not all expensive) for over-curtains, valances and cover for the davenport, and for the chair cushions.

On the French doors use either a thin silk or a tan marquissette or a madras—there is a madras that has a shadowy design of apple blossoms in irregular design like a spray from the real branch, only all one color. It comes in copper, gold, bright green and a shadow blue. This could hang on the dining room side of the doors and be used at the windows with plain over-draperies.

In the room where you wish gray and rose, a very lovely effect can be obtained by keeping the background gray; that is, the walls and rugs, and then use a figured material for the curtains and bed-cover, in which the rose and gray predominate, and then for character use plain rose as valance for the bed, as pillows for the chairs, and on the bureau, dressing table, etc.

Have the floor stained gray and the furniture painted gray. Yes, it is charming if you have the skill and time to braid the rugs. In the other room: you can use the blue and yellow. Do you do applique?



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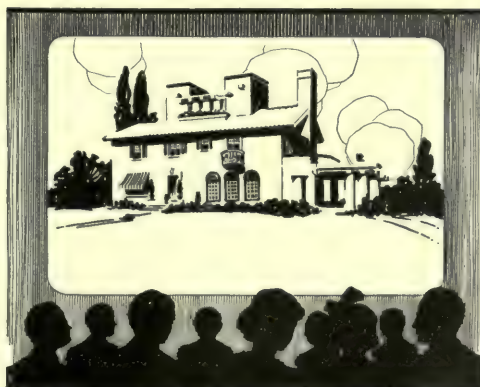
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INSIDE THE HOUSE

If so, curtains of a creamy casement cloth with design of flowers or birds appliqued of the blue and yellow, in a pleasing design. Or you can use a blue and white print for furniture and portieres and bed cover, with curtains and pillows of the yellow. A blue and white Chinese or Japanese rug would complete the room. Furniture could be blue or white, as you prefer, or yellow.

A Country Home.

C. F.—I have enjoyed reading "Inside the House" pages for some time and I am now in position where I want your advice.

Our country home, which we are remodeling, is well surrounded by shrubbery and trees and is of the "center stairway hall" style.

The living room and dining room on either side with kitchen and den back.

The house faces south.

Our living room furniture is fumed oak and wicker, upholstered in tapestry, and since the house sets well back among trees I thought I would like old ivory woodwork with fumed oak doors and tapestry wallpaper. We would then get a rug to blend, in small design. Would have ecru silk marquisette curtains. What do you think of this combination or how do you think a yellow oatmeal paper would be in case I did not use the tapestry. Since the house is well shaded I wanted the ivory and yellow paper to make it more cheerful.

What would you suggest for hall woodwork and walls? French doors will separate it from the dining room, but it will be open into living room.

In the dining room we will also have fumed oak and we have plain green rugs that we wanted to use. What do you think of ivory in this room also, with tapestry paper, using the yellow in living room?

As we have ivory and blue in our kitchen where we now live, we thought of changing our color scheme to gray and blue. We want something serviceable. Please give suggestions.

Back of living room my husband will have his den and office. We would like ideas for walls and woodwork here also. He has a dull green steel desk which will be in this room.

Ans.—In reply to your letter asking suggestions, we think your ideas on treatment of the new rooms, in the main, are excellent. We highly approve of the ivory woodwork with fumed oak doors, and you could also use a fumed oak molding at top of baseboard with fine effect. The stair and stair railing in hall should be of the fumed oak, the spindles may be ivory, to carry out unity of treatment, and the frame of the French doors also oak, but not the glass sash. This makes a very delightful and serviceable wood treatment.

In regard to floors, by all means the hard wood. Then any rugs can be used.

As to walls, we like the idea of a tapestry paper in dining room, blues and greens mingled, with ivory tinted ceiling. Then the green rug will be all right. The same paper should be used in the hall as in living room, and the arch between very wide. As it is a country house, we like the idea of a foliage, tapestry design here also, but in soft grays and pinkish tans with brown stems: the ceiling a very soft, pale ecru, and the same ceiling in hall and den. Then have one large, plain rug in mottled gray or tan with narrow black border. This gives it character. I have such a rug and like it much. With this wall, use one or two wicker chairs upholstered in rather bright cretonne; the sofa and other chairs in plain velour or wool rep in a sort of fawn tan.

For the den, get a gray cloth paper, in dull green and grayish tans, with one of your small green rugs on the floor. This will make a room strong and mannish looking, yet bring it into harmony with the rest of the house. The whole interior will be very charming.

The kitchen may be changed to gray, or left as it is.

The ecru marquisette curtains will be just right.



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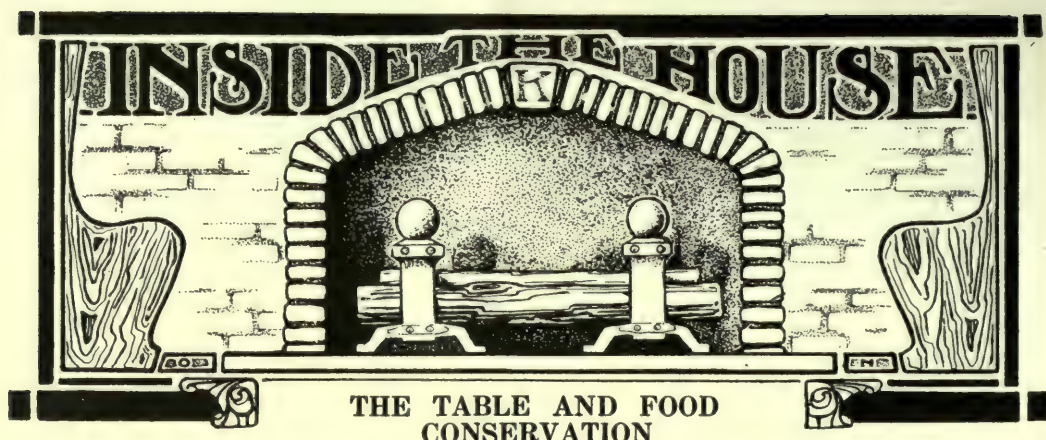
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The Day's Food

WHAT is the most important question to the women of today? The servant question, someone promptly answers, only to be told by the economist in the Home Economic Section that 95 per cent of the housewives of America are their own cooks and housemaids; only some 5 per cent attempt to keep even a "maid of all work." No, the Economist continued, the budget question in the household is the biggest question before American women today. The question of financing a family on a moderate income is baffling. Twelve hundred dollars has come to be minimum income for family life. If the budget must be reduced, or its relative proportions changed, where is the place to cut it?

Dr. Harvey M. Wiley, who is perhaps the best authority on foods, said several years ago that if he had the opportunity of going into the home of each wage-earner who receives the smaller incomes, that he believed he would be able to double the value of that income without adding one cent to it. Not only would he undertake to make the income go twice as far as it does at present, but that the family would be better nourished on the smaller expenditure.

Unhappily he could not lay down a general rule, for no two families have the same conditions and tastes, and the problem must be worked out individually for each family. This, then, is the greatest question to women today; to so budget

the family income that the family needs may best be met. To one family the choicest thing for the day is a thick, juicy steak for dinner; to another, concert tickets are a necessity, even though the dinner be meagre. The wise housewife must become a food expert.

Not only does the body require certain kinds of food but the amount of each foodstuff is extremely important.

The accompanying table is an order list for families of two, three, four and five, containing the minimum amounts of food actually needed by the body for one day. This table has been worked out in the household economic department of the State University of Minnesota as a balanced ration for the day, giving a minimum amount of food for the normal healthy individual of medium weight and moderate activity.

Endless menus for the day may be drawn from this table, so arranged as to fit the likes and conditions of any family. Two menus are shown as examples:

Menu for Day—Based on Table.

Breakfast.

Cereal, Cream and Sugar
Coffee, Cream and Sugar
Fried Apples and Bacon or Stewed Fruit
Fresh Fruit
Fried Mush and Syrup
Coffee (Doughnuts)

Lunch.

Vegetable Soup
Creamed Potatoes, Lettuce or Cold-slaw

INSIDE THE HOUSE

Baked Custard
 Cream Soup
 Baked Potatoes Fruit Sauce
 Blanc mange (Cookies)
Dinner.
 Meat Pie, Dumplings
 Sweet Potatoes, Glazed
 Bread and Butter Fruit Salad
 Pie, Cheese
 Small Steak Peas
 Warm Biscuit and Syrup or Honey
 Vegetable Salad
 Fruit Cake

These twelve classes of foods give the nutritive essentials. While it is not necessary to make each meal completely balanced, the food for the day should be balanced. These foods, in about the proportions given should keep a family in health.

Comparatively few housewives actually plan carefully three meals for each day. They are more likely to plan one well-balanced meal and feel that, by this, the family is being properly fed. As a matter of fact it is not the well-balanced meal that should be carefully planned but the whole day's diet.

There are certain essential foods which must be contained in the daily diet to give the body energy to rebuild its tissues, and to produce the necessary heat. While proteins are among the chief essentials only small quantities should be supplied; as nature's effort to burn up or otherwise dispose of unused protein is one of the most prolific causes of disease. Animal proteins such as meat, eggs, and perhaps milk are high in cost but cheese, which has high nutritive value, is not expensive. Cereals are an important and at the same time a cheap source of vegetable protein.

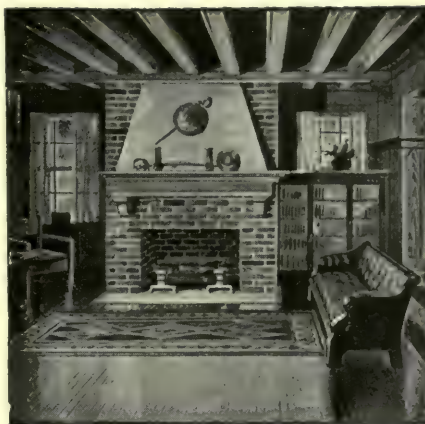
Vegetables and fruit not only furnish valuable minerals in the diet, but they furnish bulk, which aids the digestive processes.

The energy producing foods are the fats and sugars. Whole milk is a food in itself for its protein and its fat content are high, and it supplies large amounts of calcium salts for the building of the bone in the body.

Much money is wasted, or worse than wasted, in buying the more expensive products which have little real food value

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and which are not readily digestible. There is quite as much food value in the less expensive cuts of meat as in the more expensive, but it requires a good cook to make them equally palatable. One may get the same food value from cabbage as from asparagus tips; from cheese as from meat; corn or cauliflower.

Perhaps the greatest economy comes from buying and serving only the amounts

together they will buy at better advantage. Foods should be chosen by standards rather than price, and with reference to their value as food, rather than by their traditional place on the family table. Because grandfather, a hardy pioneer farmer ate quantities of meat three times a day and was "a good provider" is no reason why his grandson, in a down-town office all day, should try to set a similar table.

ESSENTIALS OF WELL-BALANCED FOOD FOR THE DAY

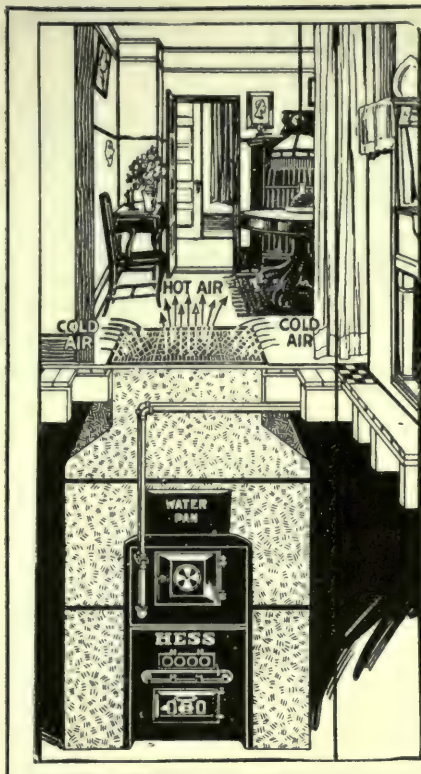
Material	Amount for 2 persons per day	3 persons for 1 day	4 persons for 1 day	Order list for family of five
1. Milk.....	$\frac{2}{3}$ qt.	1 qt.	$1\frac{1}{3}$ qts.	$1\frac{1}{2}$ qts. per day
2. Cooking fat.....	2 oz.	3 oz.	4 oz.	2 lbs. about 8 days
3. Butter.....	4 oz.	6 oz.	8 oz.	$3\frac{1}{2}$ lbs. per week
4. Sugar or Molasses.....	4 oz. 2 oz.	6 oz. 3 oz.	8 oz. 4 oz.	$3\frac{1}{2}$ lbs. per week 1 qt. per week
5. Potatoes.....	3 lbs.	$4\frac{1}{2}$ lbs.	6 lbs.	3 pecks per week
6. Other Vegetables.....	1 lb.	$1\frac{1}{2}$ lb.	2 lbs.	15 lbs. per week
7. Bread.....	1 lb.	$1\frac{1}{2}$ lbs.	2 lbs.	$2\frac{1}{2}$ lb. loaves per day
8. Flour.....	4 oz.	6 oz.	8 oz.	$3\frac{1}{2}$ lbs. per week
9. Other Cereals.....	2 oz.	3 oz.	4 oz.	2 lbs. per week
10. Eggs.....	1 egg	$1\frac{1}{2}$ eggs	2 eggs	1 doz. about 6 days
11. Meat or Cheese.....	6 oz.	9 oz.	12 oz.	$\frac{3}{4}$ lb. per day
12. Fruit, Fresh or Fruit, Dried.....	8 oz. 4 oz.	12 oz. 6 oz.	1 lb. 8 oz.	7 lbs. per week 2 lbs. per week
Tea				
Coffee				
Cornstarch				
Baking Powder				
Soda				
Spices				
Flavorings				
Salt				

needed. Nothing less than a prophetic eye, however, can determine how much the growing boy or hard-working man will want when he comes to the table; but science is trying to establish how much he needs. The almost incredible quantities of foodstuff sent across seas last year shows what the slogan "Waste Nothing" can accomplish.

When it comes to the price which shall be paid for foods each buyer must take into account her own local conditions—transportation and distribution vary so widely and are so subject to local conditions that it becomes an individual problem. Where a group of people can buy

Cream of Celery Soup.

Take the coarse outer stalk of the celery, scrub well and cut it into half-inch lengths; put into a saucepan, cover with boiling water and boil until tender. Do not cover the pan. Drain, saving the water. Mash the celery through a colander, return to the water and boil for ten minutes; then strain into a double boiler. To each cupful of the celery water add a cupful of hot milk. Season to taste with salt and pepper. For each pint of the liquid add one teaspoonful of butter and one teaspoonful of flour rubbed together. Boil for five minutes. Serve with a little freshly chopped parsley on top.



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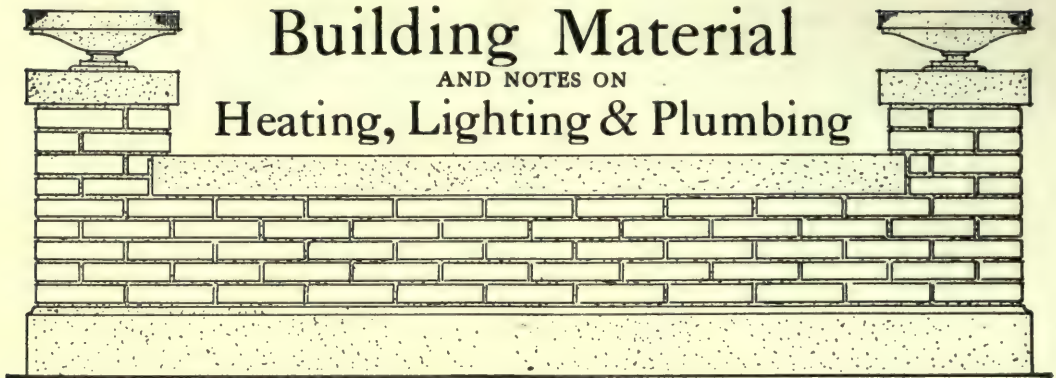
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How a Door Is Made



DO MANY people, perhaps, a door is the most ordinary thing in the house, and the most unconsidered. Particular housekeepers stipulate that only the "flush door" shall be installed. They are tired of trying to keep the dust out of the lines in the moulding of the two-panel or the older six-panel doors. The door with the entirely flush, plain surface does not carry special invitation to the gathering dust to come and abide.

Most doors are of wood. In fact, one finds one's self somewhat offended by a metallic door, painted and surfaced in imitation of wood, even when it is new and in good condition. Metal surface shows wear in a very different way from wood, and the imitation shouts to us the indignity which has been put upon it. In positions where a fireproof door is a necessity, would they so offend the senses, one wonders, if they appeared honestly as metal doors? Be that as it may, wooden doors are the ones which we are considering here.

Anyone who knows wood, knows that a large piece of wood or a plank, submitted to all kinds of temperature and humidity will warp and crack unless properly treated. Why do our doors stay true in their places and perfect under long, hard usage?

Let us follow the process from the rough lumber to the finished door in the factory. Let the guide take us first to the loading platform where the lumber is received and from there to the kilns where

it is seasoned. In this particular factory there are two sets of kilns; hardwoods are seasoned in one and white pine core material in the other. The Grand Rapids system of kiln drying is followed. Under this system the hardwood is subjected to a humidity of 100 per cent by steaming under a high temperature, thus opening the pores wide to prevent "case hardening," which would result under the ordinary methods of drying. With the humidity gradually reduced to 30 per cent the seasoning process is continued until tests indicate a content of moisture in the wood of about 5 per cent. Thus a material is produced which is suitable to the manufacture of high-grade millwork. The rough planks taken from the kilns are surfaced, slashed and cut the required sizes, to be sent to the various departments of manufacture.

Doors, like houses, have foundations. The foundation of the door is the core. You cannot see the core—you must take the maker's word for it. The perfect core is composed of small sections of properly dried white pine built up by an unique process of "wood-welding." Exhaustive laboratory tests have shown that cores so "welded" are stronger than the natural wood of equal dimension. Then, too, they are proof against warping and shrinking.

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affords the best protection against damage from varying weather conditions—is then applied. After assembling the parts they are subjected to tremendous hydraulic pressure, forcing the glue into the pores. This pressure is maintained 48 hours or until the glue has become permanently set. Figured veneers are carefully selected and matched to obtain beautiful effects.

It is thoroughly interesting to note the various stages of the development of the door. First with reference to the core. Short lengths of white pine are glued and built up into the standard sizes of the rail cores and of the body of cores for slab doors. These units are then placed in a hydraulic press and subjected to a uniform pressure of 2,600 lbs. Under this pressure they are retained for twenty-four hours, allowing the glue to set perfectly. For stiles, the core material is dove-tailed, then glued and placed under pressure similarly. The edge strips in all cases are hardwood corresponding with wood of veneers. Automatic machines accurately place holes for wedge-dowels in each unit, providing for fifty-four wedge-dowels in all for one door. The wedge-dowel is a patented device. It is made of hardwood split obliquely at each end. These dowels in place, hydraulic pressure brings all joints together and by driving the wedges into the dowels, expands the ends, each holding like a vise. Thus a perfect jointing is formed, insuring doors against splitting and cracking.

The entire core then completed, is placed in a dryer, which is heated by steam coils. All moisture possibly absorbed from glue is there dried out. The cores are then ready for veneers. The cross banding is applied first. This consists of a veneer $\frac{1}{16}$ inch thick applied so as to run its grain horizontally. The face veneer, $\frac{1}{8}$ inch thick for interior doors and $\frac{1}{4}$ inch for exterior doors, is glued immediately afterwards. A uniform hydraulic pressure tightens the veneers perfectly. The doors then are stacked with layers of felt carefully placed between each door, to take up any possible unevenness. They thus receive their final drying and are then sanded and polished. The finished doors are subjected to the most careful inspection.

Abbreviations of Terms Commonly Used in Building and Lumber Bills.

It has been suggested that there are many symbols and abbreviations which have a very definite meaning to the builder but which may mean little or nothing to the owner. The following list gives the meaning of some of the abbreviations most commonly seen:

- $\frac{1}{4}$ swd or Qr swd—Quarter sawed
- Pl swd—Plain sawed
- St gr—Straight grain
- V.G.—Vertical Grain
- E.G.—Edge grain
- Bev—Bevel
- B.M.—Board measure
- clr—Clear
- com—Common
- cor bds—Corner beads or boards
- cr pl—Cross panel
- D.S.—Double strength
- D&M—Dressed and matched
- fcg—Fencing
- flg—Flooring
- fin—Finish
- F.M.—Flush moulding
- ft.lin—Feet lineal
- glzd—Glazed
- H.S. for O.F.—Hand smoothed for oil finish.
- Ld—Leaded
- mir—Mirror
- o.c.—On center
- o.m.—Outside measure
- pcs—Pieces
- Q.W.O.—Qr swd white oak
- S1S—Surfaced 1 side
- S2S—Surfaced 2 sides
- S4S—Surfaced 4 sides
- Ven1S—Veneered 1 side
- Ven2S—Veneered 2 sides
- Vest—Vestibule
- Vent—Ventilator

The Unpardonable Sin.

The unpardonable sin of the business world of the future will be —waste.

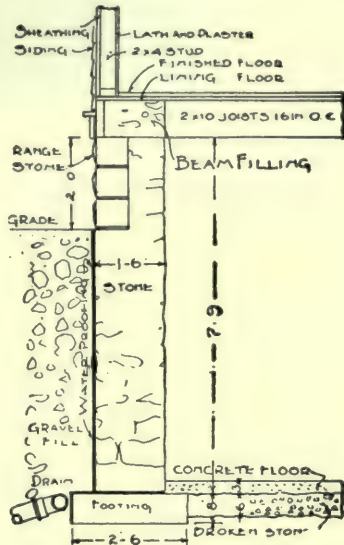
Waste of material or of labor—of time or of money—and only less heinous in degree than the sin of commission will be the sin of omission.

The world will judge with equal severity both the failure to do what is right and the accomplishment of what is wrong.

Swift and condign punishment will be visited on him who commits the unpardonable sin.—*W. T. Denniston.*

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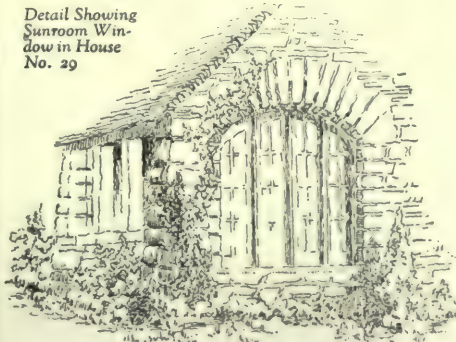
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WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Modern Wood Veneer



THE selection and purchase of the finest logs from the forests of Africa, Mexico, Circassia, England, and South America, as well as from this country, and the manufacture of these logs into lumber and veneer is a great and growing industry in itself. The process of cutting these logs into veneers and fine lumber has developed new methods and machinery which will slice these great logs as thin as one-fiftieth of an inch, or cut them as much as six inches or more in thickness. The drying of these very thin veneers has its own requirements, as has each step of the work, often quite apart from the usual methods of lumber manufacture.

While wood veneer as manufactured at the present time is strictly a modern industry, yet the use of veneers goes back to ancient times. Thin pieces of costly burls were cut in successive sheets and laid to repeat the pattern over the surface for table tops in the palmy days of Rome, a single table being said to have cost over \$20,000. These veneers were, however, merely thin boards, cut not more than six to the inch, which is about the limit of the most careful craftsmanship in sawing them out by hand.

The real history of modern veneers began with Brunel, when in 1799 he built

the first steam saw mill in England, and for a score of years thereafter devoted odd moments to designing various forms of circular saws, and among them the segment type of saw. The early type of saws were larger in diameter. It is stated that two saws used in Brunel's shop in 1820 were eighteen feet in diameter, while a saw of seven or eight feet in diameter is about the largest that is now regularly used in this country. These great saws of Brunel had a revolution of about 65 to the minute while modern American veneer saws revolve about 740 times a minute.

One can get an excellent idea of the veneer industry by going through one of the very large veneer factories of the country, and of the world, which covers six or more acres in the lumber district of Chicago, fronting on both rail and water transportation facilities. It has its big mahogany log yard, lumber yard and lumber warehouses; auxiliary dry houses and shipping rooms. The plant has a most complete saw mill and manufactures every kind of fine veneer, and thin and thick lumber in fine imported and domestic woods; and also the veneers used for building up the cores to which the fine veneers are applied as an exterior surface.

This Candle Principle Cuts Coal Bills 'Way Down —Guaranteed

This simple candle experiment shows why Williamson UNDERFEED Furnaces and Boilers cut coal bills 'way down—*guaranteed!*

The candle burning upside down gives a feeble flame because the fuel supply is *above* it—choking its life—throwing off smoke and soot which is unused fuel—the very life of the flame.

The flame of the other candle is clear and bright—no soot, smoke or odor thrown off into the room. That is because the fuel supply is *below* the flame, so that it is carried in small quantities into the wick, as needed, where all the effect of the heat is exercised upon it.

And this is the principle of the UNDERFEED. Fresh coal is fed from *below*—the clean bed of hot coals being on top—always in direct contact with the radiating surfaces. No heat lost by fire having to fight its way upward—no smoke, soot or gas, because these valuable heat elements are all consumed as they pass upward through the fire.

Thus the Williamson UNDERFEED burns the cheaper grades of coal as cleanly and effectively as others burn the costlier grades. That's a first great saving you're absolutely sure of. No clinkers, no partly burned coals; ashes clean, white and feathery.

WILLIAMSON
UNDERFEED FURNACES & BOILERS
Cut Coal Bills Way Down



Faraday in His Famous Lecture Said:

"When a candle burns badly it produces smoke; but if it is burning well there is no smoke. And you know that the brightness of the candle is due to this smoke which becomes ignited. Here is an experiment to prove this: So long as the smoke remains in the flame of the candle and becomes ignited, it gives a beautiful light, and never appears to us in the form of black particles."

Read of the savings of UNDERFEED users, shown below. Your coal bills can be cut just as surely the UNDERFEED way, whether you heat with warm air, hot water, steam or vapor.

Send for free book, "From Overfed to UNDERFEED," which tells all about it. Thirty-two pages. Profusely illustrated. A book that will save you many dollars. Just send the coupon. No charge or obligation. Do it NOW.

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"I have a large ten room house, all of which I heat all the time. I have saved at least 50 per cent on fuel and have kept my home good and warm, which I was unable to do with the ordinary hard coal furnace."

(Signed) A. M. Trenholm,
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\$19.20 Heats 8 Rooms

"The New - Feed UNDERFEED I bought of Frank B. Diehl works fine. I heated 8 good size rooms last winter and used 8 tons of Pocahontas slack that cost me \$2.40 per ton and kept a good, steady heat."

(Signed) T. V. Craig,
Defiance, Ohio.

Heats 8 Rooms for \$50

"I believe the UNDERFEED has no equal for economy, as I have heated my house of eight rooms at a cost of less than fifty dollars for the season. I have used West Virginia slack."

(Signed) Ralph P. Sharp,
Fort Wayne, Indiana.

The Williamson Heater Co.

63 Fifth Street, Cincinnati, Ohio

Tell me how to cut my coal bills 'way down with a Williamson UNDERFEED.

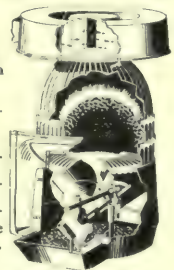
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Name _____

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In the midst of the oak producing district farther south is another large plant which feeds to the Chicago plant, and which includes in its line of products cotton wood veneers for box material and other cheaper uses. The southern plant occupies more than seventeen acres. From the volume of oak logs which pass through this mill are selected those suited for veneers, which in this way are obtained at a minimum cost. Only high-grade timber is purchased for the operation of the plant, of which the output is largely specialized and out of the ordinary routine in the production of lumber as well as veneer. The secondary plant saves in transportation a large percentage in the weight of shipment of the log and adds greatly to the capacity of production.

Veneer Saws.

The sawing of fine veneers is an operation of considerable refinement and delicacy, requiring expert supervision and the constant maintenance of the equipment in perfect condition. There are several entirely distinct processes with different types of machinery. A battery of veneer saws are ranged side by side, set right hand and left hand. In another place are the veneer slicing machines, and in yet another the rotary veneer lathes. The veneer saws, segment saws, of the type of Brunel's saws are driven by an independent 150-horse power engine in order to secure uniformity of speed unaffected by the variations of load to which the big automatic engine is subjected by the power requirements of the factory. The saws must be kept in perfect condition and must be dressed by hand, as no automatic machine has yet been perfected capable of so delicate a task. A great variety of food is offered to their sharp teeth, which beside American walnut, maple and curly birch from South Carolina, includes English oak, Circassian walnut, mahogany, rosewood, amaranth, vermillion and satinwood. These are made into veneers in any thickness as well as thick and thin lumber. It is an interesting sight to watch these sawing a heavy flitch up into veneers showing beautiful grains, with a surface almost as smooth as though it had been planed and of a thickness which gives it more the appearance of a fabric than of a piece of wood.

Veneer Slicing Machines.

The veneer slicing machines are extraordinary pieces of mechanism. The knife is stationary while the flitch, as the prepared log is called, is moved back and forth past the fixed knife, and each time it does so a perfect sheet of veneer is produced. The veneer flitch, however, is prepared before it is sliced by boiling in a large vat in order to soften the fibers and make it work properly under the knife.

In the slicing operation there is no waste of material in the cut, which is a material saving, as in sawing veneers of average thickness about one-third of the material goes into sawdust. There is a considerable difference in the volume produced by the two processes. The capacity of seven veneer saws is given as about 30,000 feet daily while one of the big veneer slicers, cutting a slice of veneer every 3 seconds has been known to produce 120,000 feet in a day, though the average is near 60,000 for each slicer. In cutting veneer speed is not a desideratum so much as perfection of product, and frequent delays for adjustment and inspection greatly reduce the time of running in order to get a perfect product. There are a large number of factors entering, any one of which, should it go awry, would greatly reduce the value of the product.

In fine sliced veneers mahogany probably furnishes the bulk of the product, though American oak, walnut and curly birch are also worked in this way, as are rosewood and Circassian walnut. As a general proposition the slice cut veneer is the cheaper, though this is not a controlling factor. The question as to whether a certain log is to be cut by one or the other process is a matter of judgment and experience to be decided on its merits in each individual instance.

Still another most interesting process is that of the rotary veneer lathes. These machines have a fixed knife and pressure bar much like the machines for slicing; but instead of cutting a slice of veneer from the face of a reciprocating squared log, they cut a continuous slice of veneer from the outer circumference of a revolving log, whose previous preparation has consisted in boiling, peeling and cutting to the desired length. The first cuts from the log are of course waste product

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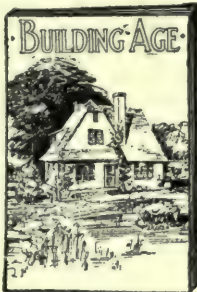
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until it has been trued down to a working surface. The center of a log, eight or ten inches in diameter, can not be cut because it requires heavy chucks of about this diameter to hold and drive the logs in the cutting operation. These centers accumulate and periodically are taken and worked up into narrow lumber.

Rotary Veneer Lathes.

Rotary veneer machines are specialized turning lathes, adjustable between centers to take longer or shorter logs. The feed mechanism moves the knife toward the centers a predetermined distance with each revolution of the lathe, determining the thickness of the veneer to be cut.

While the rotary process is used chiefly for the production of the cheaper veneers and for "crossbanding" or building up the laminated cores to which the higher priced veneers are then applied as the finished surface, yet the rotary process is also used for some of the finest cabinet veneers. Especially is this true with birdseye maple, which shows its peculiar grain only when cut flat, as well as Circassian and American walnut. Ash, when rotary cut, shows a handsome figure.

The Dryhouse.

In the dryhouse the veneers, however cut, are set on edge in racks. The wider, thinner veneers, and especially the rotary cut, are hung up to dry, not unlike a Monday's washing; being swung from their upper edges by a clothespin-like contrivance. The degree of heat used and the rapidity of the seasoning operation are graduated to the kind of wood and the thickness of the sheets under treatment. The finer veneers are cured very carefully and slowly.

In the veneer industry, on account of the repeated pattern, family ties command a considerable respect, and all the veneers cut from a mahogany log,—or other cabinet wood—are kept together, and in serial order from the moment of manufacture up to the time of their use, in order to repeat the figure harmoniously in the finished product. The flitches or logs are numbered and catalogued as systematically as the books in any library. The expensive veneers are also taped at the edges and over any splits which are liable otherwise to spread, in order to keep them in the best possible condition.

Buying the Logs.

A large buyer of fine logs makes himself felt at the annual auction sales in London. The head of the great plant described has for years made it his practice to spend a week or so before the day of the auction, with his broker, going over the catalogue and inspecting the logs, selecting those which appeared desirable to him and jotting down in the catalog opposite each, the price which he desired his broker to bid on that particular log. This is the peculiar policy of this business man. Instead of haggling over each bid, started at a low figure, as had long been the custom, he introduced the innovation of making but one bid on a log, basing that bid on his faith in his own previous estimate, and making it at that figure. Often an especially good log will bring a fancy figure that makes one wonder how it can be made to pay.

At another time a shipment of Mexican mahogany logs brought by this buyer into New York, following a trip through the sections where such timber was produced, required a train of a hundred cars for its transportation.

The Mahogany Log.

The appearance of a big mahogany log yard is in itself a wonderful sight. The very appearance of one of these great weather-beaten sticks, with its ax marks and its various hewn or stamped or painted inscriptions, is sufficient inspiration for the awakening of romantic imagination. What are the stories which it could tell of tropical forest scenes, abounding with strange beasts, birds, and reptiles, and also with the deadly miasma, which so protects against the ravages of civilization that it can exert its influences only through native labor. Some of these logs are brought out by four yoke of oxen from forests where but two trips can be made in a month, in bringing a log to the water-side. In some instances a log may be ten years or more in reaching the market from the stump.

The opening of a valuable log is a matter not only of experience but of some little study of the specimen under manipulation at the various stages of the process. The log must be so opened up as to confine any defects to as small a proportion of the product as possible and also the grain at the best angle of figure.

KEITH'S MAGAZINE

ON HOME BUILDING

CONTENTS FOR JUNE, 1919

	Page
Just a Word.....	290
Attractive Fences For the Back-Yard Garden— <i>Charles Alma Byers</i>	293
A Made-to-Order House— <i>May Ellis Nichols</i>	297
A Fairyland of Bungalows and How They Grew— <i>Felix J. Koch</i>	302
An Invaluable Vine For Close Shade— <i>Adeline Thayer Thomson</i>	306
The Wide Imposing Front.....	308
An Ever Popular Type.....	309
A Cottage.....	311
Some Small Homes.....	313

DEPARTMENTS

Inside the House—

Decoration and Furnishing

<i>Furnishing With Wicker</i>	317
-------------------------------------	-----

Answers to Questions on Interior Decoration.....	322
--	-----

The Table and Food Conservation	326
---------------------------------------	-----

Building Material

<i>The Kitchen Floor</i>	330
--------------------------------	-----

Woods

<i>The "Grades" in Lumber</i>	334
-------------------------------------	-----



Courtesy Atlas Portland Cement Company

A charming home with a gambrel roof

Aymar Embury, Architect

KEITH'S MAGAZINE

VOL. XLI

JUNE, 1919

No. 6

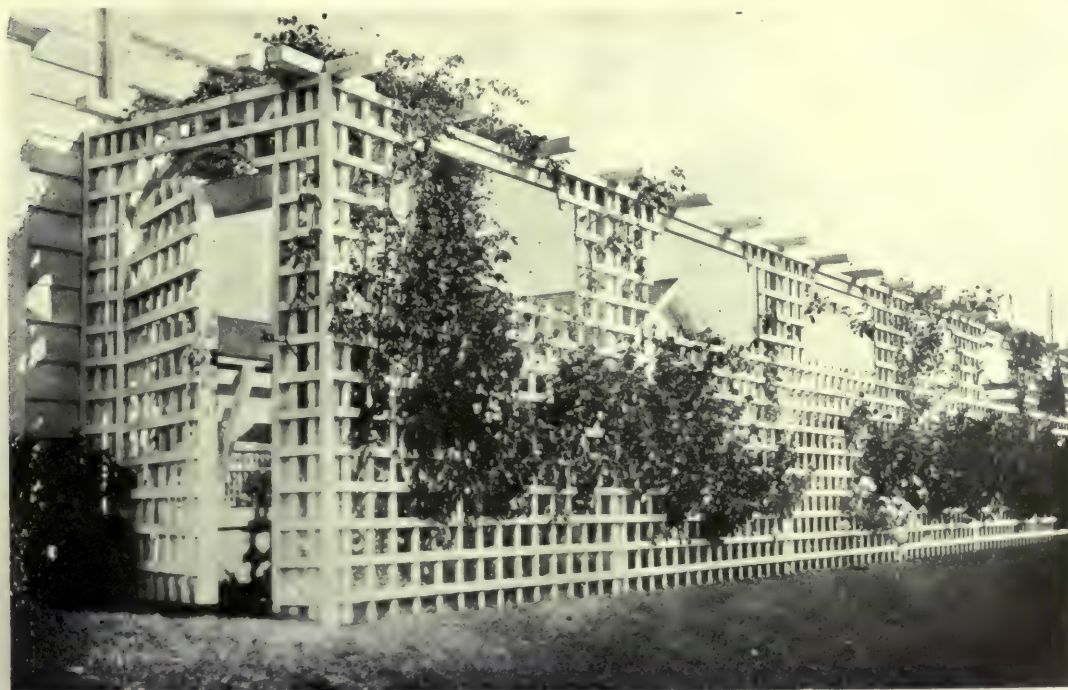
Attractive Fences For the Back-Yard Garden

Charles Alma Byers

THE matter of beautifying the back yard of the city home, particularly of the humbler kind, had previously received, in connection with the question of civic improvement, a great deal of agitation, but it remained for the war to bring to the movement anything like the definite results desired. The steadily rising cost of food has, in fact, enforced a real and quite universal appreciation of this back-yard space, however small, and hence, used for

a "war garden," it at least is commonly found in neat and well-kept condition, even if the care it as yet receives is almost wholly utilitarian rather than partly esthetic.

It is the back-yard garden in which attractiveness and usefulness are happily combined that, of course, comes nearer to being the ideal. And it is doubtful if this result can in any way be more easily attained than by enclosing the area with a well-designed fence. Something in the



Excellently designed for climbing roses



A pleasing variation of the old picket fence

way of a fence or wall at least comprises a very desirable starting point. It, in the first place, clearly marks the boundary, and thus assists materially in the laying-out of the grounds with some definiteness of form. Then, too, it lends a certain degree of privacy, or seclusion, and by virtue of this makes work in the garden more enjoyable, besides permitting a greater exercise of individuality in planting. And, perhaps most important of all, the fence itself, both in design and in floral treatment, may be made to constitute a most enhancing feature, particularly as a background for a boundary planting of flowers or as a support for climbing rose bushes or other vines.

In the matter of design, the garden fence affords a great many interesting possibilities — probably many more than one is likely to realize on first thought.

In fact, structurally alone, the assortment of designs into which its material may be wrought is practically unlimited. It also may be of various heights, and both through design and floral treatment may be made to afford almost any degree of seclusion desired. Then, too, it offers variation in color scheme, although white or some light shade of gray or

cream is usually the more effective as a background for the green of the foliage. Something of the opportunities for making the garden fence more or less distinctive, as well as a very enhancing feature, may be realized from the several illustrations here presented.

A particularly attractive, and at the same time simple and inexpensive, garden fence is the one here shown that has an arched-top gateway as a prominent feature. This small city home occupies a corner lot, and



Artistic, yet simple in design

the section of fence shown faces the side street from the top of a narrow strip of terraced lawn. Three feet eight inches high, the fence is constructed of crossed horizontal and perpendicular strips an inch and a quarter wide by a half inch thick, spaced with openings four inches square. The posts, of three-by-three-inch material, are set

seven feet apart, and the stringers, one at the bottom and one at the top, are one and a half by three inches in dimensions. The gateway is especially attractive, but its construction will be quite easily understood from the picture. The fence is painted pure white, and for the border planting of well-spaced and well-selected shrubbery constitutes a very charming background.

The first fence here shown is also purely of the lattice type, but, with a top de-

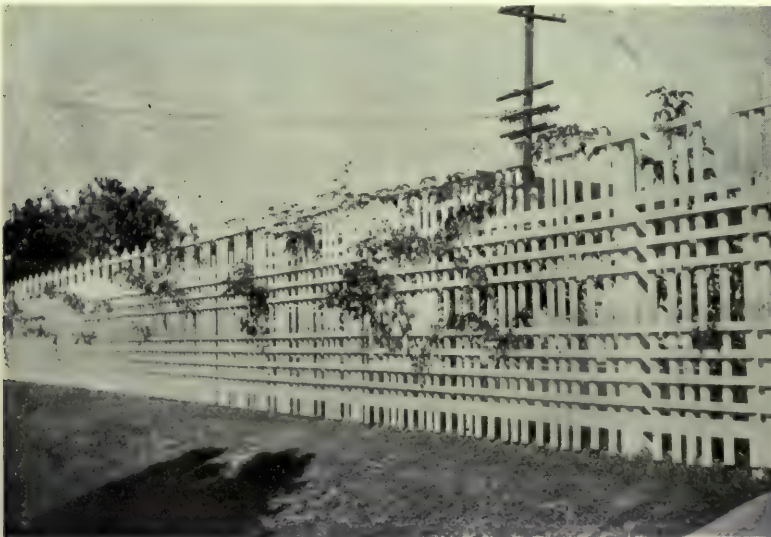


Excellent background for the row of shrubbery

signed especially for climbing roses, it attains to a total height of approximately six feet six inches. The bottom or main part, which is of continuous, even design, is about four feet four inches high, and above this are extended, at the posts, continuations of the lattice work which make up the remaining two feet two inches. The cross strips used here are an inch and a quarter wide by three-quarters inch thick, and here again the spacing is such as to leave openings four inches square.

The three-by-three inch posts are set six feet six inches apart, and the fence is topped with two-by-three inch cross-pieces two feet in length. This fence also is painted white, and its artistic covering of climbing rose bushes makes it unusually attractive.

Another illustration shows a fence that is ornamented with a neat little circle midway between



Somewhat ornamental, but effective and pleasing



This one gives privacy

the posts and short downward extending strips along the top. The cross strips are of one-by-three-eighths inch material, and the openings, save at the top, are about five inches square. With its baseboard, the fence is nearly five feet high, and the posts are set six feet apart. A very light shade of cream is used for the painting.

Several of these illustrations show variations of the old picket fence. One shows a fence, somewhat suggestive of the lattice kind, substantially constructed of narrow boards an inch thick. Reaching to a height of nearly five feet, it is composed of a bottom course of vertical-set pieces like a picket fence, and of a top course of both vertical and horizontal strips. The boards of the former are about four inches wide, spaced four inches apart, and

those of the latter are an inch narrower, designed with five-inch square openings. There are three two-by-four stringers, and the posts are four-by-fours. The fence is painted a light shade of French gray, and is attractively covered with a tracery of Cherokee roses.

Another, which is of a very substantial type, is composed first of a twelve-inch baseboard at the bot-

tom, a course of vertical-set boards a foot wide next above; and a final top course of criss-crossed three-inch strips. The boards of the lower course, which are an inch thick, are spaced with cracks of approximately three inches intervening, and the narrow boards of the top course, three-quarters inch thick, leave diamond-shaped openings of nearly three inches in dimensions. The posts, set about ten feet



Substantial and attractive

apart, are of four-by-four inch material, and the combined height of the fence, exclusive of the higher extension of the posts, is a little less than four and a half feet. It is painted white.

Another of the pictures shows a fence of similar design. The solid portion consists of one-by-ten inch perpendicular-set boards, and the lattice work above is constructed of pieces three-eighths inch thick by two and a half inches wide, spaced with four-inch square openings. The posts are of four-by-four inch material, and are placed at intervals of eight feet. The combined height of the fence is five feet four inches, and it is painted white. A few climbing rose bushes make this garden's enclosure particularly charming.

The last of the illustrations pictures a fence that is somewhat ornamental in the matter of design, although, save for the posts and two stringers, it is constructed entirely of very narrow strips, of uniform width and thickness. The fence, in fact, is made to appear ornamental solely by the manner in which these strips are handled, which will be the more readily comprehended from the illustration. Referring to the upright pieces, it will be observed that the center one of each

group of three extends about two inches higher than the other two of such group, and that intervening between these trios is a still shorter upright strip. The open space separating the grouped strips is an inch and a half, and at each side of the intervening shorter upright the spacing is three inches. Four horizontal strips cross these vertical pieces near the bottom and three similar ones near the top, while still nearer the top each group of three uprights is crossed by a very short strip. The posts are three-by-threes, set at intervals of eight feet, and the maximum height of the fence is four feet six inches. Like several of the others, it is painted white.

Representing quite a variety of designs, it should be especially noted that the fences here illustrated are, for the most part, of very simple construction; yet all are attractive. Several of them also represent a very economical use of material, and hence are quite inexpensive, aside from the labor required. And certainly the back-yard garden which is enclosed with a fence like any of the ones here shown will prove both a neighborhood improvement and a most inviting place in which to work.

A Made-to-Order House

May Ellis Nichols



ONE who has never planned a home for himself—not simply the mental content “home,” but its outward and visible sign, a house,—has missed both a great pleasure and an important part of his education.

Granting the desire and ability to own a home, there is no more reason for taking one second hand or “ready made” than there is in buying one’s clothes in the same way. To really fit, the house should be made to the measurements of

the owner. If the telling of a very simple but highly satisfactory experience, encourages even one family to acquire a made-to-order house, this little account of our own house-building will have served its purpose.

Our house was to be built, primarily, for a summer home, but with the possibility of turning it into an all-year-round domicile. “You can not have everything,” we were often reminded, and for that very reason we thought it was all the more

necessary to decide what were, for us, essentials and make sure of them in the beginning. For our needs, we considered a beautiful location, in an accessible place, among friendly, congenial people, and where food could be obtained easily and at reasonable prices, the minimum requirement. We found these demands all met on one of the Finger Lakes of western New York, one mile distant from the thriving little town of Penn Yan.

nary frame house much too common. Shingles remained, and might have been our choice had not a summer in England intervened between the purchase of the land and the building of the cottage. With the charm of rural England still fresh in mind, we determined to reproduce a bit of Westmoreland in our own Lake Region, and the accompanying views show how we succeeded.

As soon as we made known our inten-



With the charm of rural England

An acre of land was purchased with a frontage of 150 feet on Lake Keuka. There was a fringe of shrubbery and several large trees on the water front. On the north a wooded gorge secured privacy, the western side skirted the highway and a convenient trolley line, and the fourth was meadow, till purchased by a friend and turned into a home plot like our own.

The land secured, we were ready to plan our cottage. Several summers spent in the mountains had familiarized us with log and slab "camps," but they were not suited to our more conventional surroundings. Brick was too expensive, the ordi-

tion of combining stone with half-timbered plaster-cement, we met with an unexpected difficulty. Cement was in common use, but the local mason, to whom we had entrusted our plans, promptly informed us that there was no stone to be had in that locality.

No stones! We looked about us. We could hardly move one foot without stepping on a stone. Our own lot and the green meadows across the road from us were mottled with them. Could our workman be a joker? No, evidently not; he looked serious to the point of solemnity. We knew little of masonry, but our

desire to have a part stone house led us to trespass both literally and figuratively on fields not ours. We led the way to our neighbor's pasture; we pointed to the stones. Could he not build a stone wall of these?

"A cellar wall, perhaps," he admitted grudgingly, "but not a wall for a house. It was not done." But in the end that is just what was done, and our first story, big outside chimney, and porch pillars are monuments to one time when the "thing that couldn't occurred." These field stones were collected from the neighboring fields, and sold to us for \$.85 per perch, measured in the wall, a price that just covered the cost of hauling them. A few boulders, also found on the fields, were added to the chimney to give an effect of greater stability, but the rest of the stones were a thin gray limestone, and being put up "dry" to use the technical phrase—that is without any cement being brought to the surface—they gave exactly the effect of the thin quarried stone used in the English Lake Region. Of course there is no "pointing," the desired effect being to look as if no mortar is used. These irregular edges give a fine support for vines, and the ampelopsis has already reached the very top of the tall chimney.

The upper story is of half-timbered plaster, the sand for the cement coming from a bank not a quarter of a mile away. It is a warm gray in tone, and with the brown half-timbers and dull red roof, make a harmonious whole. Though simple in outline, the details are consistently English throughout; the gables are pointed, the large front porch recessed, the latticed windows swing out, and the front door, with its old fashioned brass knocker,



The vines take quick advantage of the rough stone work

opens on a cement doorstep on a level with the ground.

The first consideration in planning the interior of the house was to make it livable. The southern exposure with its long view up the lake to the distant hills was awarded to the living room, and the large porch was so placed as not to shade the south windows. The room, though spacious, was so broken by window seats and cosey corners as to seem homey, and half partitions set one end of it apart for a dining room without actually cutting it in two. The half partitions were utilized for book cases. From the living room the main staircase rises by an easy flight and two turns to the second floor, while under it a boxed seat opposite the fireplace serves the double purpose of woodbox and ingle nook. Indeed, the whole house abounds in boxed seats and built-in cupboards. Wherever there was a possibility of lost space, it was utilized.

The walls of the lower floor have been allowed to keep their natural finish of rough, gray plaster. On the second floor they are ceiled, but could have been plastered and papered at the same cost. In the living room the woodwork is stained a soft moss green, while the joists, which are arranged in two's and boxed, giving a

fair reproduction of the English beamed ceiling, are stained brown. As the stone wall is eighteen inches thick it is both cool in summer and warm in winter, and every window on the first floor is recessed the depth of the wall thickness. The large southern window that commands the loveliest view is divided by mullions, which still further stress the English effect.

But if we allowed ourselves to be ro-



Porch overlooking the lake

mantic in planning the living room, we did not forget the more practical needs of the kitchen; indeed, we gave it our special attention. We had determined to make it so complete and convenient that even if no domestic presided over it, summer living would not be a burden. Accordingly we determined that it should be both light and airy. Three large windows on the level of the work table face the outside door, in which is set another large window. Thus double ventilation is secured. A flight of back stairs open from the kitchen, while under them descend the steps to the cellar, thus saving head space. The house is lighted throughout with electricity, but gas is not available. A coal range, a blue flame oil stove,

and a fireless cooker, offer a choice of fuel according to the special need. There are set tubs, an agate sink, hot and cold water, ample cupboards, and their arrangement is as nearly in accordance with approved "food routes" as we were able to plan them. "The easiest house to do work in I ever saw," has been the verdict of more than one woman who has used this kitchen. Just outside the kitchen door is a latticed porch, covered with vines and looking through green trees to the blue water beyond. It is provided with a bench and a drop-leaf table, and is suited either for preparing fruit or vegetables, or for a lunch room on a hot day.

On the second floor are four bedrooms, each with its closet, and provided not simply with cross, but with triple ventilation. No night so sultry even in July that some cool breeze does not find its way in. There are two bathrooms, each fitted with porcelain tub, seat and basin. The sewage is disposed of

by means of a septic tank. Every room in the house has at least a glimpse of the lake. The two front bedrooms, "front" meaning facing the lake, have French doors opening on balconies, one of them large enough for a sleeping porch for the whole family.

The house has two or three really unusual features. As the site was a steep side hill, we decided to utilize it to our convenience rather than to level it. Accordingly the house was set into it and the back door of the second story opens directly on the ground, while the living-room door on the floor below does the same, and I might add that the boat house, under the house, also opens on the ground on a third level. Back of this

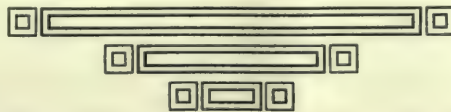
boathouse, under the dining room, is a small cellar. In excavating for the cellar, a spring of pure cold water was tapped, and this we had piped into a cement tank in the boathouse, and use it for drinking purposes. I might say in passing that cement is our universal material. The many steps demanded by our hillside site are made of it; our porch rail, our door and hearth stones, even the bird fountain in the flower garden, are all akin, and all profit by the relationship.

"Stonelee," as we call our home, was built ten years ago, and the change in price of both labor and materials has been so great that a statement of cost would have no value as a guide to building at the present time. It was surprisingly little, however, for the results obtained, and much less than the price of similar houses, which were put on the market, and certain elements that helped us reduce expense would enter in now as then. In the beginning we found a reliable architect, who for a reasonable sum embodied our own ideas in workable plans, and armed



Simplicity and comfort everywhere apparent

with these plans we dared trust the work to local masons and carpenters, who not only worked for less money than would city builders, but who gave a personal interest, were fertile in suggestions, and were willing to make small changes when asked to do so as the work progressed. Then the selection of what might be called native materials reduced the price of the materials themselves, and almost eliminated the cost of transportation. Even counted in legal tender, the cost was no more than we expected, and measured by the return we have received in happiness for us and our friends, it has been the best investment we ever made.



A Fairyland of Bungalows and How They Grew

Felix J. Koch



HIS might well be called the story of "Aladdin's Lamp Repaired,"—the story of how a genii's wand was waved over a district so unseemly as to be considered by the knowing the eye-sore of south-central Ohio, and of how, as a result, the section was

tion anywhere in the Mid-West. Disreputable, tumble-down houses, with saloons and homes of iniquity interspersing, would have hedged your way; and, did the smells off the "dumps" and the unpleasant scenes of the back-yards not cause you to retreat, the mud-slinging,



A bungalow in the usual style

changed to a bower of woods and flowers without duplicate in all the land.

Less than a quarter of a century past,—really considerably less,—had you come through this section of Ohio where the story is laid, you'd have been jostled and jolted by ruts and by rocks in the filthy streets of what was then known as "Slidertown"; a district housing more wickedness per square foot than any other sec-

tion anywhere in the Mid-West. Disreputable, tumble-down houses, with saloons and homes of iniquity interspersing, would have hedged your way; and, did the smells off the "dumps" and the unpleasant scenes of the back-yards not cause you to retreat, the mud-slinging,

stone-throwing boy gangs of the section would have caused you to quicken your pace. Today,—well,—though it's only a very few years since the big flood threatened all this section with extinction, Slidertown, despite this, is one vast garden district, with even the humblest of its citizens priding himself on his flowers and more especially on how these adapt them-

selves to the bungalow constituting his home.

Slidertown that was,—the Hills and Dales District which supplants it,—has adopted the bungalow! Where you go, as you go, you meet the bungalow and, attractive as they themselves are, you find yourself divided between admiring them and the attendant, numberless garden motifs.

For instance, there is one bungalow,—you reach it as you motor out from Cincinnati. The bungalow per se is simple and in usual style of bungalow, but leading from the porch to the walk there is an arbour,—the sort where the French delight to dine and sup in the summer time. This arbour is overgrown with a pink, profuse climbing rose, and the pink of the flowers is thrown in relief by the dark green of the lattice and by a walk of a very red brick just below. The arbour, instead of halting at the foot of the stairs, ascends to the porch itself. As a result, all the way you travel beneath delightful roses, while the tangling vines and clusters hide the dallying caller from the passers on the street.

Just a stone's throw from this place there is another bungalow,—and a garden. Not elaborate, nor costly, but just an attractive "home-in-garden-beautiful" idea. The bungalow builders erected a little garden house in the quad of lawn at side-front, and painted this immaculately white. They set pink roses to clamber over it, interspersing the indigo clematis vine. Table and benches are inside and,



A summer house overgrown with climbing roses

of summer nights, you who may pass sigh a gentle breath of envy at the lucky dwellers in that bungalow.

Naturally, the bungalows themselves are attractive.

One, for example, takes the eye of the lover of the unique for its chimney of colored stones. Here on the Great Miami, the waters of this river offer a round, smooth cobblestone, used, in good old ante-bellum days, to pave the city streets. Some stones are brown, some black, some white, some take on a strangely purplish hue, some are a dull red. The stones may be selected for their color. Made into chimneys, porch-supports and the like, they are effective wheresoever used.

Again, there are bungalows in what might be called the Nantucket style, almost severely plain, with their gambrel roofs, their gable windows at front, and lower floor of stucco.

On each side of the street are erected circling pergolas, arc facing arc on the side across, planted with sweet-smelling, flowering vines. No matter how late your car, it's a delight, waiting here, looking

through the flowers to the bungalows ranging each side beyond.

And all this is the site of what was Slidertown within the youth of the generation of today!

How did they do it all? The story is interesting.

Briefly, it appears, when a certain cash-register plant chose this site as the most available plot for its ends, Slidertown watched the invader with wrath. It didn't

ing prizes for gardens. Prizes for big gardens; prizes for little gardens, you could even get a prize for raising a garden on the window sill.

Free seeds were to be had for the asking. Free tools would be supplied on proper request. A practical gardener would give talks freely, in the school-house, evenings.

And the prizes,—prizes for men, prizes for women, prizes for children; they were



Home and garage of cement

want a big factory in its midst, and it found its revenge when the factory announced its idea of building walls, as far as might be, of glass. Slidertown organized "gangs," where it hadn't these before, and the "gangs" broke windows galore. All the town's police and all the company's men couldn't keep pace with the damage; and yet the factory management was wedded to its factory-airy and factory-beautiful idea.

Then came the big idea!

It would teach these Slidertown men and boys the innate worth of beauty and inculcate love of it!

It said nothing about window smashing, but, suddenly, signs appeared, offer-

ing big! Big, yet not nearly so big as the bill for a single month's repair of glass in factory windows.

Slidertown,—where a "nickel for beer" was a treat,—a dollar to "blow for booze" an unwonted excess, and a ten-dollar bill an extravagance,—really gaped when you could get fifty dollars for a pretty garden that you enjoyed yourself the while, with free seeds, free tools, free instruction to work it. Five dollars to the mere "kid" who got some morning-glory seed and hid the mother's garbage cans and ash barrels from the street, by letting the "weeds" grow up some strings there. Ten dollars to the girl who did nothing more than run a cent's worth of sunflow-

er seed, bought at the drug store, along two sides of the hog-pen and so let that persist, and yet hide it from view.

Maybe they were crazy at the factory there; maybe, as Jack Roosa, "Boss" of Slidertown, said, the factory-head was "nuts" on flowers, but the money was good and paid on sight, by a jury selected here.

It wasn't long before the Slidertown boys found more fun in hoeing corn to sell to the factory-head at a dollar an ear,—if proof were given that they raised it themselves,—than in wasting a quarter for slings.



An attractive bit

Slidertown, though it didn't realize, was getting its mind off the sordid and getting converted to city-beautiful, home-beautiful ideas.

To omit irrelevant and tedious details, Slidertown began planting for prizes, then, as the plants throve, its interest was aroused; it liked to see others stand by, envying and praising the gardens; and it took to raising flowers for the sake of the flowers themselves.

In short, Slidertown of old was gone and people of themselves were making changes. They even changed the name of the place, calling it Hills and Dales.

City beautiful, home beautiful, garden beautiful, became the new watchword. Every man was self-contained and self-constituted guardian now, for the gardens of all the rest. Boys vie with men and men with boys in attractive homes and gardens. Just the honor of prize-winning was worth as much, often, as the prize itself.

The spirit grew and grew, and is growing still. It is spurring men on to new endeavor, success and wealth.



Beside the road

An Invaluable Vine For Close Shade

Adeline Thayer Thomson



The wild grape vine is exceedingly pleasing for the pergola



MAKING it all together, there is no hardy vine giving greater satisfaction for planting effects where close shade is desired, than is realized by the wild grape vine.

There are several reasons for this: The wild grape vine is a variety of quick, thrifty growth,—characteristics unusually dear to the heart of the planting enthusiast impatient for quick results; its long, trailing branches, borne in the greatest profusion and covered with a dense yield of ornamental leaves, weave an intricate net-work of close shade that is unequalled by any other vine; it brooks no rival in point of grace or in picturesqueness of effect; and possesses that invaluable characteristic, as well,—in being adaptable to either shaded or sunny locations.

For use about the pergola, the wild grape vine has an especial appeal. Many varieties of climbing vines are pressed into service for this purpose, especially varieties yielding ornamental blossoms,—climbing roses, etc., etc. While it is not surprising that such climbers are employed because of the glory of their blossoms, nevertheless, it follows that when such vines are used exclusively the results accomplished are exceedingly meagre, and unsatisfactory for years to come—most of the ornamental flowering vines possessing the characteristic of very slow growth. Indeed, most of such climbers are never able to provide a real covering of shade over the pergola, as the real strength of the vine is expended mainly in bringing forth its small harvest of flow-

ers. It is well to remind oneself, also, that the ornamental flowering vine boasts a blossoming season of only a few weeks,—most varieties, indeed, lasting only a few days—so that its contribution in the clothing of the pergola with blossoming color, is not only of short duration, but it accomplishes very little the balance of the season with climbing effects.

Employing the wild grape vine in combination with the ornamental flowering vines will be found to be the happy solution of the whole matter,—using the slow growing, blossoming varieties for the foreground, conspicuous pillars of the pergola, and the wild grape vine against the back pillars over which their long branches may clamber to weave a cool, shady covering for the path beneath, and falling at last in graceful garlands of green over the front pillars of the pergola. I have used many varieties of vines on my own pergola, but I have found no vine so satisfactory as the wild grape vine.

The only bad habit the variety possesses is its thrifty growth—one of its best recommendations also. This is easily overcome, however, by pruning, so that even this characteristic is no lasting evil.

Then, too, the wild grape vine is particularly good for clambering over stone walls, wire fences, etc. In an amazingly short period after planting the vine will transform the most commonplace exteriors into beautiful, picturesque effects of living green that are the wonder and admiration of the beholder.

Anywhere, and everywhere, close shady effects are desired the wild grape will be found to be most pleasingly adapted. Especially is it desirable for screening purposes,—its close habits of leafy growth providing shelter and privacy in short order. For use about kitchen porches in easy observance, perhaps, from the street,



Weaving a shady covering

the vine will weave a most useful and pleasing screen.

The wild grape vine is native to most of the states, abounding in woods and thickets; bordering lanes and byways; scattering broadcast the sweet perfume of its blossoms in the spring time, and providing a rich harvest of purple fruit which is the joy of many a housewife's heart for jelly making. The vine is easily transplanted either in the spring or fall (indeed, at almost any time throughout the summer months, I find, if a strong root is procured), and will thrive with almost no attention on the part of the gardener. Perhaps, the very fact that this vine thrives so easily and may be procured without cost, accounts for the fact that it is used so sparingly.

The Wide Imposing Front

HIS is an unusually attractive, and rather imposing, house, showing an exterior of white, sand floated, stucco walls, pure white woodwork with green blinds and roof. The setting, among fine old elms and a spacious stretch of greensward, is ideal for a house of this type, which with-

the house being ivory enameled and having doors in mahogany finish.

The detail of the interior finish is very chaste, Colonial in type, with the usual fine mouldings, dentils and small brackets for ceiling cornices, trim around windows and doors, for mantel, buffet and stairway. The rooms are of splendid propor-



This setting is ideal

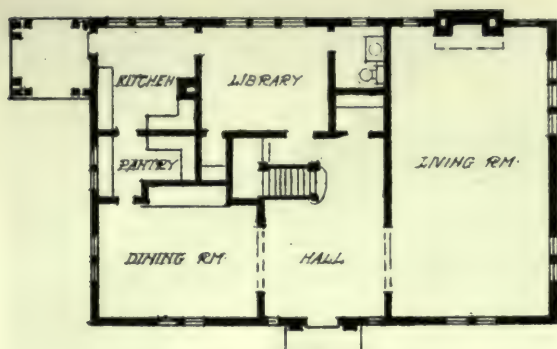
J. W. Lindstrom, Architect

out this soft greenery, is apt to seem cold and formal. The French doors, so generously provided, would call for a rather mild climate, but with this single exception, the house is well suited to any section of the country.

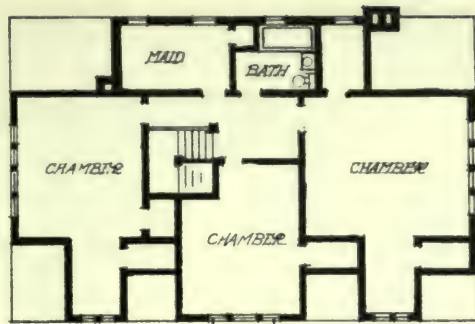
The plan is rather conventional, having a central hallway with wide openings giving access at either side to the living and dining rooms. The interior finish is of red gum, stained brown in the main rooms of the first story, the balance of

tions and well arranged; the whole house suggests comfort, bordering on the luxurious, and a well developed sense of beauty to be found among its inmates. You feel sure from looking at the exterior that such a house will contain fine paintings, an unusually well stocked library, and know that the French doors opening from this library, lead to a charming rose garden of not too formal planting.

On the second floor are three nice chambers, well provided with closet



FIRST FLOOR NO. 371



SECOND FLOOR NO. 371

space, a bath room and a tiny bedroom for the maid. Quarters for additional servants can be finished over the garage.

No opportunity has been overlooked, in designing the exterior, to make every detail count for effectiveness. Note the brackets at each corner and the downspouts, of pleasing proportions, so placed as to balance and embellish the straight walls. The roof lines are very pleasing and the simplicity of the dormers a delight. The plaster exteriors are becoming more and more popular, but to be economical of construction, require straight walls and call for a considerable amount of artistic ability to make attractive. This is one of the most successful houses of the straight, unbroken wall, type to be found anywhere. Undoubtedly it would

be very pleasing, also, if finished with shingles on the exterior, or brick, which latter material seems just now to be coming into its own on account of the high prices of lumber and of carpenter labor. This roofing could be splendidly adapted to a much smaller house, and with a simpler detail for the interior woodwork, would give a very cosy and attractive home of a much less expensive type. In cutting down the size, the plan would be considerably simplified and condensed, probably omitting entirely the large pantry, the first floor lavatory and some of the generous hall space. This house is full of delightful ideas and possibilities to the many home builders who are entertaining "castles in Spain" in the way of future homes.

An Ever Popular Type



AN ARTISTIC, just finished bungalow, embodying some of the latest ideas in design, and of a type of which one never tires.

The porch work is of gray sand-lime brick with white mortar joints, without rail. This porch would be very pleasing also if a rail of either square balusters with lattice below, or a closed rail of the siding with trellises run to break the plainness. Where there are very small

children, it is almost necessary to have the porch railed in. The exterior walls are alternating wide and narrow widths of surfaced siding painted gray with pure white trimmings. The roof is of brown stained shingles. Roof gutters of inconspicuous "hanging" type are provided, supported by projecting rafter ends.

The plan is rather an unusual arrangement, affording the utmost comfort in a five-room bungalow. With a view of



A type of which one never tires

E. W. Stillwell, Architect

conserving wall and floor space, the fire-place is located in a corner of the living room and the brick mantel projects but four inches. An arch of the columned and buttressed type separates the living and dining room. The woodwork of these

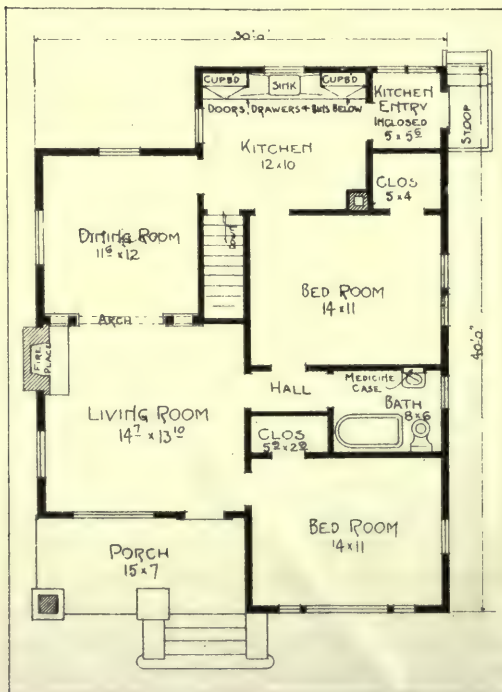
two rooms is of fir, stained a soft brown and waxed. The balance of the house is enameled; white in the kitchen and bath room and old ivory in the bedrooms.

The commodious kitchen cupboard is a noteworthy feature of this house. This is built from floor to ceiling, the upper side cupboards being suspended above a wide work counter and drain boards.

Only a small cellar is shown by the plans, but for a cold climate requiring the installation of a heating plant, it could readily be enlarged to any extent desired.

The large closet off the rear bedroom could be made a trifle longer and converted into a breakfast alcove, securing a closet for this room over the cellar stair. These little breakfast alcoves are coming to be a very general requirement in up-to-date houses where no servants are kept. Many steps are saved by such a provision as they are used not only for breakfast, but for the school children's lunches and much cleaning and running back and forth to the dining room thus eliminated.

The kitchen chimney might be omitted where gas or electricity are available for



cooking, and an additional flue built into the fireplace chimney could care for the heating plant, if installed.

The little entry leading from the kitchen, is glass enclosed in winter and screened in summer, making a very convenient place for many necessities such as refrigerator, vacuum cleaner, etc.

A cement floor is intended for the front porch floor and cement caps are shown both on the chimney and the porch posts. Probably a wood floor would be a little cheaper, if economy is a requirement. The floors of the interior are of selected fir or oak and they may be either waxed or varnished.

A Cottage



A simply detailed stucco house

Chas. S. Sedgwick, Architect

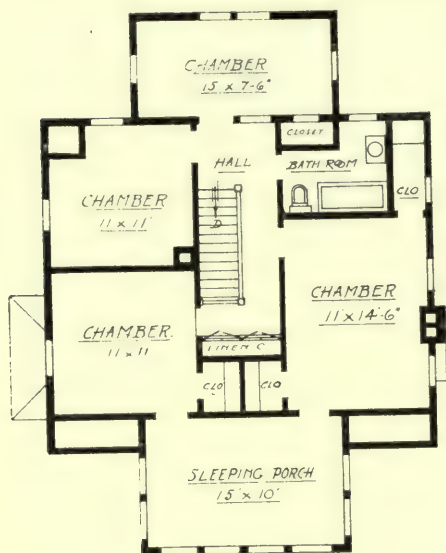


ALTHOUGH it is not large, this cottage design provides for the wants of a good sized family. There are five sleeping rooms, one on the first floor and four on the second floor, and a sleeping porch reached from either of the front chambers.

In size the house is 30 feet in width by 41 in depth, including both front and rear porches.

It is of frame construction, sheathed and finished on the outside with cement stucco over metal lath.

It is symmetrical in form with the entrance in the center of the front. The entrance is from a porch through a vestibule into one side of the living room. The arrangement is planned for a south or a west frontage. The stairs are at the end of the living room across from the entrance. Sliding doors separate the dining room from the living room. A bay in the dining room and the fireplace in the living room close the vista in either direction as one enters, in case the dining room doors are open.



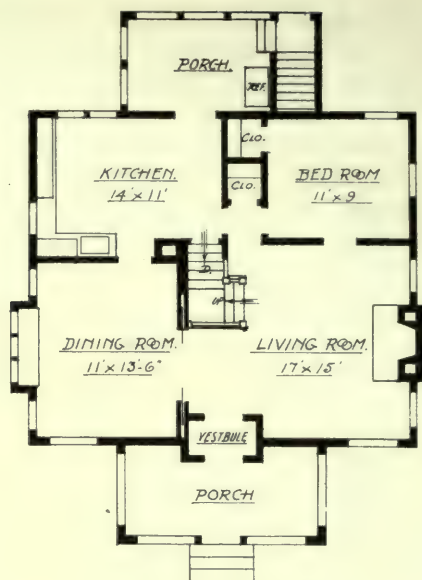
Beyond the living room is a bedroom with a good closet. This bedroom opens also through a tiny hall to the kitchen. A coat closet opens from this hall and the basement stairs are near it in the kitchen.

The kitchen has abundance of cupboard space, and the sink is conveniently located with reference to the cupboards and also to the dining room.

The kitchen porch is large enough to serve as a summer work room, as it would presumably be screened, and could also be glazed for winter use. Basement stairs, with a grade entrance lead from this porch.

The front porch could also be both screened and fitted with sash so as to be usable at any time of year. The porch above is completely finished, with sash similar to the windows in the rest of the house.

On the second floor there are two chambers on one side of the hall and a larger chamber and the bath room on the other side, with another chamber opening at the end of the hall.



A wide linen cupboard fills the entire end of this hall.

The main floor is finished in hardwood. Pine enameled, is used for the second floor woodwork.

There is a full basement under the whole house and it is fitted in the usual way.

White trim and cornices are used with the stucco surface for the exterior. The roof shingles are stained.

The stucco finish of the gables could be very effectively treated in the English style, showing half timber work; though, if this were done, the first story should be either of brick or shingles to be entirely in keeping and give the necessary appearance of stability to support the timber work.

A considerable saving in cost could be made by the omission of the back porch and stairway now shown there, together with the chamber over same. The kitchen as now planned is so large that an entry for the accommodation of the refrigerator could readily be provided within the lines of the main house, should this porch be eliminated.

Some Small Homes



OW small can a house be and still satisfactorily house a family of four or five children and adults. The time is coming, presumably, when it will not be necessary to take into consideration the housing of servants.

ent standard of efficiency, and the house-keeper will wonder how she ever was able to endure the shiftless, unskilled help for that most important part of the house, the kitchen, and in the preparation of the food for the family.

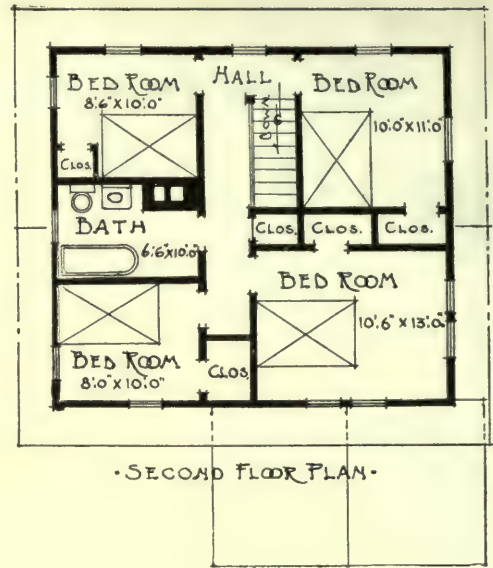
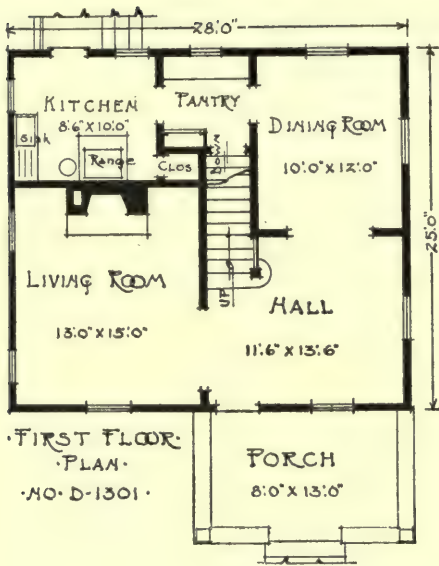


This will house a good-sized family

Even a "maid's room" will not be among the necessities of the plan. The question of domestic service bids fair to become a matter of outside help altogether. Truly the housewife will breathe a sigh of relief when the day comes that she can have help in the house when she wants it and will not find it necessary to have some one outside the family always under the roof. When a maid comes in to do specified things, we shall have a very differ-

The first of the homes shown in this group is 28 by 25 feet, with the greatest width across the front. The room arrangement is not unusual. If a larger living room were required, the partition between the living room and hall need be carried only far enough to recess the fireplace, carrying a beam on the line of the dining room wall.

The second floor is very compactly arranged with four bedrooms, one 10 feet



by 13 feet, two rooms 8 by 10 feet, and one 10 by 11 feet, and a bath room of the usual size.

The exterior of the house is attractive in stucco and shingles, and with the contrasting tones of the dark shingle stain.

The exterior lines are of extreme simplicity and count for economical con-

struction, and yet the effect is most pleasing. The porch could readily be enclosed with glass or screens, and another up to date feature would be the converting of the present generous sized pantry space into a breakfast alcove, and putting the cupboards in the kitchen.

The brick bungalow shown here has



Of cream brick with stone trimmings

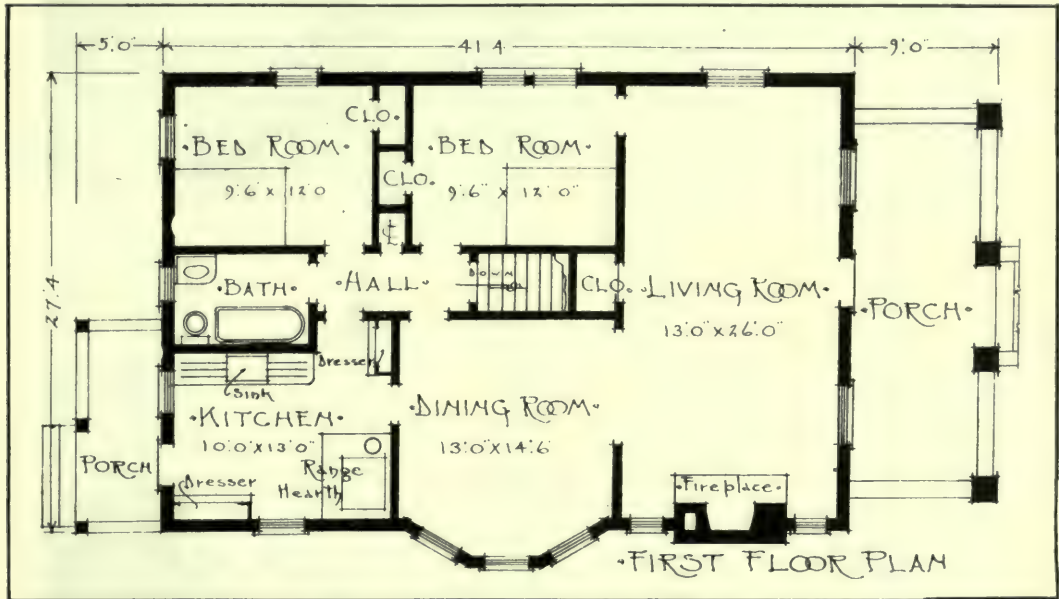
about the same frontage with a depth of 41 feet, giving two bedrooms on the first floor, and only storage space for the attic story.

The entrance from the porch is directly to the center of the living room, which occupies the whole width of the house. Beyond the living room is the dining room and kitchen on one side and the

built into the kitchen which will give ample cupboard space.

It is unfortunate that the planting had not been set when this photo was taken. When the newness is off and vines are clambering over the brick porch it will be a very attractive home.

The brickwork as here shown is cream colored, with the shingles in the gables



sleeping rooms on the other side, connecting with a hall and bath room.

The basement stairs open from this hall, giving a closet opening from the living room. In fact this small hall is the key of the plan, and furnishes easy communication with all the rooms.

The kitchen is of the closely planned type, with a small amount of floor space to be kept clean. The sink stands against the other side of the bath room wall so that the plumbing pipes have as short a run as may be. There are two dressers

stained brown. The porch trimmings are of stone and this porch has a cement floor and cement steps leading down to the front walk. A darker brick would be equally effective, particularly one of the rough surfaced varieties in the dull, mottled colorings so much used just now.

A very considerable saving may be made by the use of shingles or clapboards on the exterior walls instead of brick; and where gas or electricity are available for cooking, the kitchen chimney may be omitted.



An inviting veranda

INSIDE THE HOUSE

Decoration and Furnishing

Furnishing With Wicker

WHEN the house is being put into its summer dress, with the coming of the warm season, the wicker furniture which has perhaps been scattered through other parts of the house or banished during the winter season, makes a welcome change. For a room which is to be refurnished or for new pieces to be added to the room, some form of wicker makes an especial appeal. Wicker adapts itself very readily to any set of conditions; to any color scheme; and pieces may be obtained which fit any pocketbook.

There is a wide variety in materials and in workmanship in correspondence to the price which is asked for the finished article. The finest grade of reed worked by skilful hands into a well designed piece of furniture gives really handsome results. Reed furniture can be made to express a certain magnificence and dignity as well as the lightness, gaiety and gracefulness usually expected of it, or it may express the most extreme

simplicity; all with very pleasing results.

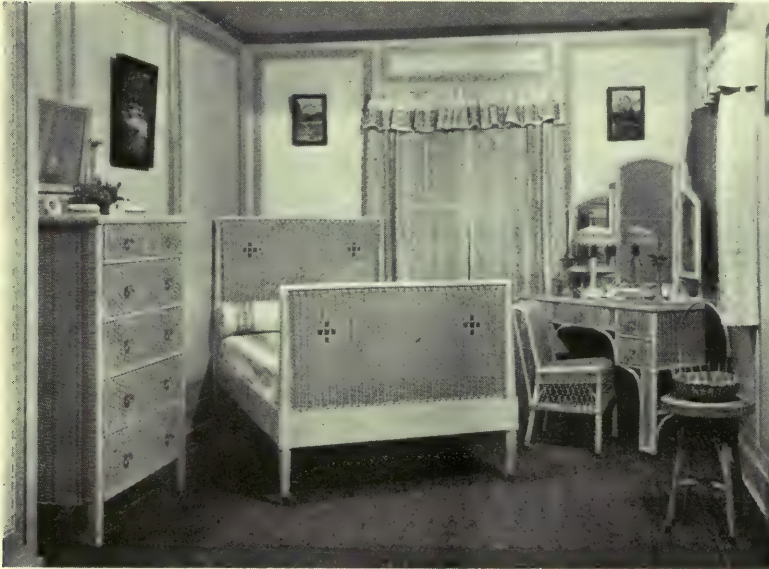
The material is a product of nature brought from the tropical jungles. Rattan palms, of many varieties grow in the East Indies and tropical Africa. Much of it comes to us from Borneo. It is shipped



A living room charmingly furnished in wicker

in bundles, individual pieces of which are of great length, sometimes as much as four or five hundred feet in each piece. It grows in the dense forests where the sun's rays seldom penetrate and where it forms dense thickets obstructing passage in the jungle. One of the best known species has an underground stem which lengthens horizontally by means of termi-

INSIDE THE HOUSE



A bedroom with reed furniture

nal buds; sending up lateral branches like suckers, which form these dense thickets of cane-like stems. Rattan is seldom as much as an inch in diameter, usually much less. The natives strip it of leaves by pulling the cut plant through a notch in a tree. As it dries it assumes a yellowish color. Split into thin strips it has many native uses, wherever combined strength and lightness is necessary.

In pre-war times the rattan was generally cut for manufacture by machinery. The outer surface was cut off in thin strips which retain the glazed and slightly rounded surface of the rattan and which we know as cane, leaving the center, which we know as reed; and from these two products of rattan reed furniture and cane seats are made. Since

only a small amount of machinery for stripping rattan had been established in this country before the war the machine cut product is now very expensive as well as difficult to obtain, and much rattan is being stripped by hand, often by Chinese workmen; though this is more expensive and scarcely as satisfactory as the machine cut reed.

In rattan furniture the whole of the stem is used. But in the more usual manufacture the rattan is stripped of its outer surface and the reed or center of the rattan is used; the strips of the outer surface being platted into cane weaving for seats and backs of chairs and for insets in furniture.

In the factory one sees the long straight



Worked by skillful hands into well designed furniture

INSIDE THE HOUSE

poles as they are shipped in, which later are steamed and bent into the shapes required by the design of the piece of furniture. After being shaped they are nailed onto wooden strips until they are dry and hardened into the proper form. The workmanship with which the pieces are put together has a relation to the final cost of the article. They are generally well nailed together, depending on the strength of the wrapping rattan or reed to make the juncture strong and firm. The reed, when wet, is perfectly pliable and a line of glue on the frame holds the coils of reed firmly in place.

For the porch and for less protected places a simple type of rattan furniture, chairs, swinging seat, table, a fern stand, and perhaps a lamp and birdcage, give outdoor comfort but are not harmed by a little rain or much sunshine. For glazed porches and living rooms the finer type of reed furniture have long found a place, either to entirely furnish the room or for the charming odd pieces which accent the interior as a whole. Simple breakfast room furniture has long been popular, with glass table top and trays and a plentiful use of cheerful cretonnes. Handsome dining room sets are manufactured, with ingenious devices by which the dining table may be enlarged for guests at the

hospitable board. Carefully designed serving tables have little shelves, well braced, at the ends to give extra serving space. Reed tea carts are light and convenient. No material lends itself more readily to well designed dining room chairs than reed.

The bedroom also may be fitted out with reed furniture. The dainty bedroom



Courtesy of The Wickercraft

Simple breakfast room furniture has long been popular

furnished entirely in wicker quite appeals to one as a logical as well as beautiful furnishing. The enameled surface and line of color so easily added brings it into the desired color scheme in a very effective way. The chiffonier is apt to have a glass top and cedar drawers, while the dressing table with its triple mirrors may be very graceful in shape. The day bed is another very practical piece adapted to the living room or sun room and making a very comfortable sleeping place when an extra bed is needed. It

INSIDE THE HOUSE

is particularly inviting for an afternoon nap.

The finishing of reed furniture is an interesting process as seen in the factory. When the finished piece is not to be enameled or given a dark stain, the reed is bleached so as to give it an even tone. Many pieces are, in this way, left in a natural tone to be finished with reference to the color scheme in which it is to form a part; or it may be used in a natural state for a season before it is enameled. While sometimes the reeds are bleached before weaving, in some factories the completed piece is bleached in large vats made for the purpose.

Instead of painting the pieces the enamel finish is given with an air brush. The chair, for instance, is placed on a rotating platform in the center of a fan vented alcove prepared for it and the exposed surface of the reed is coated through the careful handling of the air brush.



The wicker day bed is a great convenience

A line of color which shall repeat and emphasize the color of the chintz or cretonne used for cushions is often picked out in the design of the piece and enameled, with very effective results.

With the increased popularity of wicker furniture a great improvement in design has resulted. The various types of wicker are being treated as constructive materials, with the design adapted to this material and to the uses to which it is to be put.

Decorative Service

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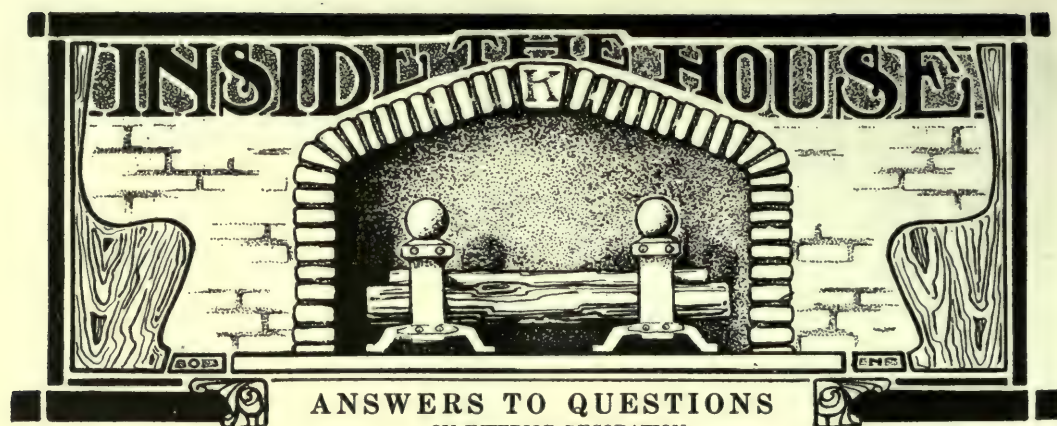
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Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

To Finish the New Home.

P. B.—We are about to finish a new home and wish your suggestions as to correct finish for our best downstairs rooms. These rooms are to have quartered white oak woodwork, floors and doors and are well lighted.

Living room has fireplace, stairway, bookcase, casement window each side fireplace, wide front window and entry door, and otherwise well broken-up wall space.

Do you suggest painted walls of flat wall paint with a small stencil, or do you believe good paper would be more desirable? Color selected for this room is gray wall with old rose border and curtain drapes.

Dining room has wall space also well broken up. It has a large east bay window which will be paneled in quartered white oak. Color scheme for this room to be blue. Would you paint or paper the walls and ceiling?

We expect to paint all other walls, tile the bath room and enamel the kitchen walls and woodwork. We prefer paint in the three best rooms but are told good paper is really more in vogue and good taste, and more "warm" or "satisfying."

What treatment for the quartered white oak floors and woodwork do you suggest—natural finish or a light fumed stain, or other? Waxed or varnished?

Hardware will be finished antique bronze sand blast plated over brass. Should electric light fixtures and chandeliers be finished in the same plating, or would a different plate be allowed or preferred? Good, plain pattern, semi-indirect

fixtures are to be used. Should glassware (bowls, shades, reflectors) be white-frosted, or colored to match room colors?

We have thought of trim for upstairs bedroom floor to be quartered figured gumwood, stained Circassian walnut and plain oak floors. Would this be in keeping with first floor and in good taste, or do you suggest white enamel trim with birch stained mahogany doors, or other?

Ans.—We feel that wallpaper or grass cloth is always preferable wherever possible to painted walls, chiefly, perhaps, on account of the texture which they give to the walls. The paint is never as artistic, because to have the technique that is found in a good wallpaper or grass cloth would require an artist, and these are rare and expensive. Furthermore, the wall-covering, whatever it may be, always gives a warmer, more welcoming effect to the room.

If you are to have gray walls in the living room you should have the woodwork stained gray and then have the furniture either gray stain or enamel, or lacquer, or reed furniture stained gray, with cushions covered with tapestry in gray and old rose. Then the floors will be stained gray somewhat darker than the walls and woodwork, and a rug with gray and rose tones.

The dining room could have a paper with large free design in good, lively colors to harmonize with blue, and it would be pleasing to recall in this room some of the tones in the living room. Your woodwork might be stained a soft, warm, neutral brownish-tan, and the fur-



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INSIDE THE HOUSE

niture can be walnut or mahogany, with the brown finish. An oriental rug would be good in here and very often you can find one that is not any more expensive than a domestic rug, and they are so beautiful.

Advice by Mail

in all branches of interior decoration and furnishing. Two dollars per room. Samples and complete color guide.

ANN WENTWORTH
former Decorative Editor of
"The House Beautiful"

461 Fourth Ave. New York City

The den may be either papered or painted, for the room is so much smaller, and the books will give it color notes so that a plain surface will not seem so cold and blank. A stencil border in here would be good, and if you desire, a panel of figures in silhouette over the bookcases would be charming. Have the woodwork like the dining room and thin silk curtains on the French doors.

I am enclosing a piece of wood to show the color I mean for the dining room and den, and I should finish all wood with a good varnish rubbed down, for this holds its beauty longer and keeps the room looking "well-dressed" always.

It is not necessary that all the adjoining rooms have lighting fixtures in the same pattern or spirit. The fixtures in the living room, and indeed, all hardware there, would be better with a silver or nickel finish to carry out the gray color.



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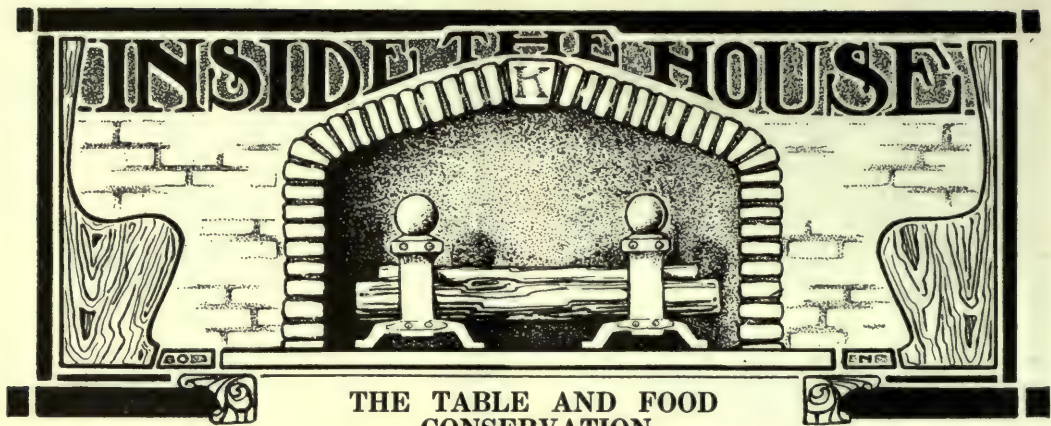
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THE TABLE AND FOOD
CONSERVATION

Vegetables and Fruit in Season



T no other time of the year is a vegetable or fruit so fine as in its own particular season. Strawberries at Christmas may look good, but seldom are they so luscious as at their own climatic time of ripening.

June brings the fresh vegetables and fruits into most gardens and into every market, and while they are at their best they should be substituted, as far as possible, in the place of the heavier foods which nature seems to require during the colder parts of the year. The wise housekeeper will prepare tempting dishes of succulent vegetables for her table during the summer months. It is almost with a little surprise that one realizes that nature—under man's more or less urgent direction—provides food at its best and cheapest at the same time during its own peculiar season.

Vegetables which are cooked at all should be cooked until they are thoroughly done and should be carefully seasoned before taking from the fire. On being asked the secret of her tender, well flavored vegetables, one good cook said: "I always cook them until they are well done; then I season them and let them stand a few minutes in the oven if I have a place, until the seasoning has time to settle all through, before dishing to serve on the table." Her asparagus and peas were especially delicious.

In the same way,—when meat, like

lamb or beef, is to be served cold, as one so often does in the hot weather, it will have more flavor if allowed to cool in the liquor.

Spinach.

Perhaps there is no other vegetable which comes as such a tonic to the human organism which has been without green vegetables during the winter season, as does spinach. It abounds in the vital elements so much needed. It may be cooked in many ways: boiled, mashed or baked. Mashed spinach which has been well seasoned and whipped into a fluffy mass, served with hard boiled eggs sliced over the top, makes a dish tempting to the eye and delicious to the taste.

Spinach Omelet.

To make spinach omelet first wash and prepare the spinach in the usual way, boiling it in salt water until tender, and drain dry, then season with drippings or butter, pepper and salt.

Break as many eggs as you want to use over the spinach thus prepared, or whip fold them into the spinach and bake or fry as any other omelet.

Artichokes.

In preparing artichokes they may be washed in cold water in which a considerable amount of salt has been put. Salt will kill any little bugs which may be hiding under the leaves and allow them to be washed away. In fact, rather a strong salt water is found useful in clean-

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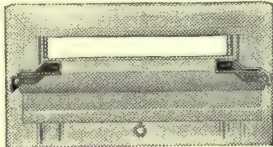


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ing many fresh vegetables in which bugs are likely to lurk. When thoroughly washed, steam the artichokes until tender, so that the meaty portion is easily pricked with a fork. Serve hot, with a drawn butter sauce.

Salsify—or Mock Oyster.

Another vegetable which has never received all the attention which its good qualities merit is salsify—perhaps better known as mock oyster—on account of the more or less noticeable resemblance in flavor. Whether it really tastes like oyster soup or not, a cream of salsify soup is delicious, and is easily prepared.

Salsify is peculiar in its tendency to turn black the moment the cut surface is exposed to the air—for that reason if it is scraped and sliced under water it will not turn dark. To make soup cook the sliced or diced salsify plentifully covered with water until it is tender. Season well, add an equal quantity of milk and let it boil thoroughly, adding butter and a little celery salt. Celery may be cooked with the salsify if desired.

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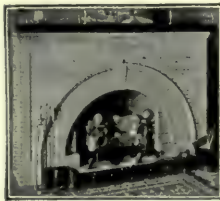
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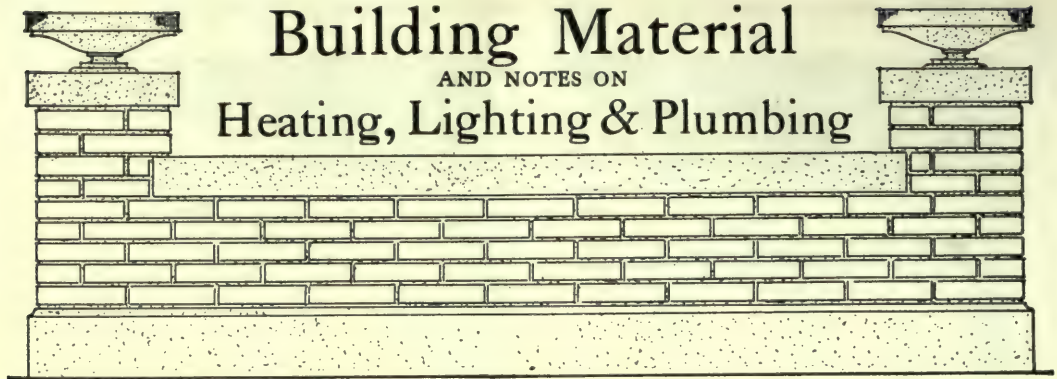
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The Kitchen Floor

THE ideal kitchen floor, according to an authority on home economics, must be resilient, non-slippery, silent under foot, warm, sanitary, easy to keep clean, odorless, good looking, durable, moderate in cost, and in addition it should be seamless or with a minimum of joints, and should make a juncture with the wall without an angle or a crack. These requirements would seem to point to some kind of a plastic flooring which would form a coved base with the wall and should combine the softness, elasticity, warmth and seamlessness of rubber tile and linoleum, with the durability of cement and tile, with beautiful color possibilities and at a moderate cost.

While this perfect flooring is being found, a few people are trying out the plastic flooring substances, sometimes with excellent success; some people can afford tile: some are using specially finished concrete floors with a waxed surface; many are using hardwood floors and many are using linoleum laid over the wood floor.

As a matter of fact linoleum is a plastic substance laid on a burlap back to give it a convenient form. The basis of the plastic substance is oxidized linseed oil. Exposed to the air, the oil gradually changes from a liquid to a tough rubbery mass as it absorbs oxygen. The story of linoleum which follows is gathered from facts given in "The Potter Page."

The Story of Linoleum.

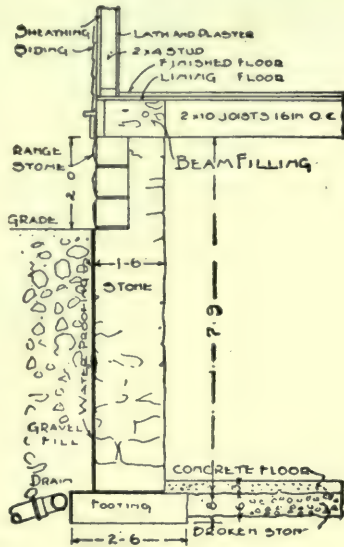
Frederick Walton, the inventor of linoleum, pausing beside a bench in his mill, chanced to pick up a piece of the "skin" that formed on some paint which had been standing for several days. Absent-mindedly kneading and rolling this ball of skin between his fingers, he suddenly became conscious of its tough, elastic consistency, and satisfied himself that oxidation of the oil had produced this result. Investigations and experiments followed as to the possible uses to which this discovery could be put, and the invention of linoleum followed.

With burlap as a base, linseed oil and cork, with pigments of various colors are the raw materials of linoleum. Burlap is made from the jute plant, grown in India, and is woven chiefly in Dundee, Scotland, where a large number of people were employed in the industry before the war. The linseed oil is extracted from flax seed, raised through the northwest in this country, in Canada, Argentina, India, Russia and Siberia in normal times. Cork is the outer bark of an evergreen species of oak, which grows all through the south of Europe, the north coast of Africa and in California; its commercial cultivation being chiefly centered in Spain and Portugal.

To convert these raw materials into linoleum is a matter of several months time, requiring skill acquired only through long experience.

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(Fig. 6)
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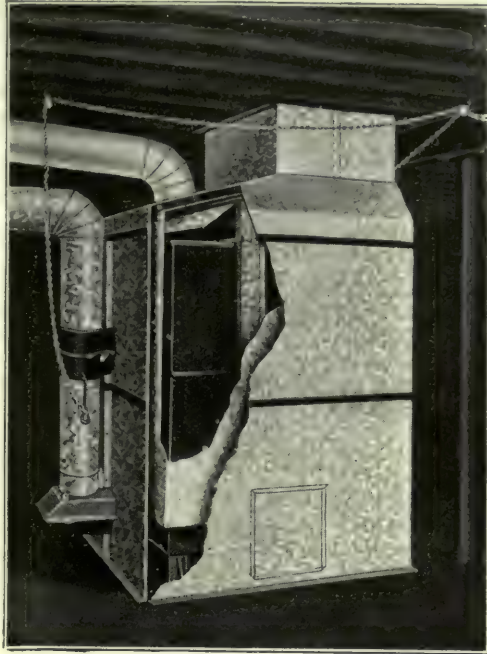
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The Pipeless Furnace--Plus

A customer wrote to us lately, as follows:

"I want you to make clear to me, how I am going to heat my bathroom with your pipeless furnace, when the room is closed. I am heating it now with an oil stove, but when I put in a furnace next fall, I expect it, at least, to warm the bathroom; for the others, a pipeless will be all right. I like your furnace, but you will have to show me how, and what it will cost me, to get what I want, or there will be nothing doing."

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distributes heat to every corner of the house, draws off the cold air from the floors, and humidifies the air by means of an ample evaporation arrangement. It burns any fuel, and produces as much heat from soft coal as from anthracite. Its seams are riveted, and welded, by melting the plates together, and it is ABSOLUTELY AND EVERLASTINGLY AS TIGHT AS A SEAMLESS GLASS BOTTLE.

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The cork bark is ground into an impalpable flourlike powder which, mixing with oxidized oil, forms a homogeneous cement.

In theory the oxidation of linseed oil is a very simple matter—merely the subjecting of the oil to the action of the atmosphere. In practice it is a delicate operation, involving special knowledge and equipment. The first step is cooking the oil in huge pots, which drives off part of the moisture and thickens the oil. But the oxidation proper comes later. Up in a high building some eighty feet from floor to ceiling are hung long sheets of cambric or scrim. These sheets are flooded with boiled oil day after day,—each flooding trickling down, leaving on them a thin deposit of oil and imprisoning minute bubbles of air. This flooding continues for weeks, until the skins are about three quarters of an inch thick, when they are cut down. The dark rubbery skins are then cut up and put through chopping and mixing machines, together with the ground cork and the desired pigments. The mixing machines knead and cut and roll the materials together into "cement"—a stiff tenacious mass, which is then ready to be applied to the burlap backing.

Another process is the coating of the back of the burlap which rests against the floor with a specially made paint, which makes it impervious to damp, dust, and vermin, bearing an important part in the life of the material.

In making plain linoleum the compound is applied to the burlap by a calendar or rolling machine. It is then cured by exposure to heated air for several weeks. Linoleum is made in thicknesses varying from $\frac{1}{4}$ of an inch of the heavy battleship to $\frac{3}{32}$ of an inch.

Linoleum has perhaps never taken fully its rightful place as a building material because to so many people it stands for an imitation of something it is not. With "battleship" and the plain linoleums this has been largely overcome. But when a pattern is desired instead of treating it frankly as a plastic substance, it is given a pattern which simulates parquet flooring, tile or even carpets or oriental rugs. The essential feature of inlaid linoleum lies in the fact that the substance is the same color through its entire thickness and therefore does not show wear.

Linoleum will last longer and its sur-

face retained and renewed if gone over occasionally with a good polish or floor wax thoroughly rubbed in. A daily sweeping, followed by the use of an oil mop, under most conditions will be all the cleaning required.

To Lay Linoleum.

The wood floor should have a perfectly smooth level finish. An uneven surface causes unnecessary wear. Linoleum should be kept in a temperature not less than 70 degrees at least forty-eight hours before it is unrolled. A layer of heavy felt paper under the linoleum is advised.

A good quality of unsaturated building or deadening felt should be used. Cut the felt into lengths and lay in the other direction from that of the linoleum. Apply to the back of the first length, a linoleum paste and fit the strip smoothly and accurately to the base on one side, rolling the surface with a 150-pound roller, cementing it firmly to the floor. Repeat the process with each length.

Not less than twenty-four hours after the felt has been pasted, the entire upper surface should be swept clean for the laying of the linoleum, which should be fitted accurately to the walls and around all pipes and projections. The butting edges of the linoleum should be cemented and waterproofed, so paste should not be applied within two inches of each edge of the linoleum in laying.

Apply linoleum paste to the surface of the felt in sufficient quantities to insure firm adhesion, except for the 4 inches where the joints in the linoleum fall. The linoleum should be placed immediately after the paste is applied and the surface rolled with the weighted roller until all air blisters are smoothed out. Patterns should be carefully fitted. The edges of plain or battleship may be lapped one half inch when the layers are pasted down; then with a sharp knife cut through both edges simultaneously and the butting edges will fit perfectly. Then all seams, edges and joints should be cemented with waterproof linoleum cement. The edges should be lifted and the cement applied thickly back under the edges to the coating of paste; pressed firmly into place and thoroughly rolled until the surface is smooth and even. All seams and edges should be weighted down for not less than twenty-four hours.



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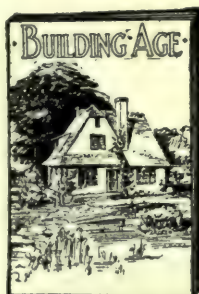
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WOODS

AND

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EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

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The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

“Grades” in Lumber



HERE was a time when we built our houses,—as we ordered our dinner,—by going to the builder or to the butcher as the case might be, and saying, “I want the best cut,” often paying the bill in cash. There was plenty of meat and plenty of lumber and we did without if we could not get “the best.”

Conditions have become curiously complicated, and in this post-war period we find it wise to study and choose very carefully to fit our conditions and our needs together to a nicety.

In the early days of lumbering in the United States the manufacturer separated his lumber into “merchantable,” which included all lumber fit for general building, and “cull” lumber, which was fit for little but temporary use. It was not, according to R. S. Kellogg, until the later eighties that manufacturers of lumber seriously undertook the establishment of a thoroughgoing system of grades for their products. The first effective organization of this sort was that of the white pine manufacturers.

Lumber is separated into grades on the basis of the defects which it contains; and the first step in understanding the grading rules, is to define the admissible defects.

In determining the lumber grades satis-

factory for a certain piece of work, it is necessary to take into consideration whether the entire pieces are to be used or if these are to be cut up into smaller sizes so that only the best parts need be used. Thus for mill work, sash, doors and interior finish, the completed products contain only sound, clear lumber, but it was possible to cut out knots and defects to obtain clear pieces.

Both knotted and sap grades of lumber will each give most perfect service when used for those purposes for which they are best adapted, according to the White Pine Bureau, but each should be selected with a knowledge and discrimination of the character of its defects, and the result and effect which those defects in each case will have on their ability to render the service they are asked to perform. Knots, while ordinarily so considered, are in reality not a defect, but the natural growth of the limbs of a tree and, when sound, their life is as long as, or even longer than the wood that surrounds them. For outside uses, therefore, where exposure to the weather or dampness is the test, small knotted white pine lumber, if free from sap, will meet the most exacting requirement with perfect service.

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the outside and not the heart portion of the log, and is a defect which is the forerunner of decay unless fully protected from the elements by frequent painting, and therefore to secure its best service should be used inside, or in protected places.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912,

Of Keith's Magazine on Home Building, published monthly at Minneapolis, Minn., for April 1, 1919.

State of Minnesota, County of Hennepin—ss.

Before me, a Notary Public in and for the state and county aforesaid, personally appeared M. L. Keith, who, having been duly sworn according to law, deposes and says that he is the owner of the Keith's Magazine on Home Building, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to-wit:

1. That the names and address of the publisher, editor, managing editor, and business managers are:

Publisher—M. L. Keith, Minneapolis, Minn.

Editor—M. L. Keith, Minneapolis, Minn.

Managing Editor—E. Bartholomew, Minneapolis, Minn.

Business Manager—Guy E. Nelson, Minneapolis, Minn.

2. That the owner is:

M. L. Keith, Minneapolis, Minn.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

None.

M. L. KEITH.

Sworn to and subscribed before me this 1st day of April, 1919.

ALEX BORE.

(Seal)

My commission expires Sept. 25, 1925.

"Nearly every wood has its own grading rules," says C. E. Davidson, but, primarily, all lumber is first divided into "clears" and "commons." There are generally two, or in some instances three, grades of "clears," and nearly all lumber has at least three grades of "commons."

All clear lumber and No. 1 common should be perfectly manufactured—that is, cut to its proper dimensions, and the thin lumber and other defects in manufacture dropped into No. 2 common and lower grades. Lumbermen often speak of common lumber as being either No. 1 or No. 2, and the public, mistaking this in some instances, think he means the lumber is without blemish, etc. The lumbermen if they mention grades at all should say No. 1 common, not No. 1, to avoid a wrong impression.

But, each lumber, from its nature, has different grading rules, and only years of handling will acquaint a person with all the fine points.

Another thing of interest is that every wood has its good points and its poor ones. None is perfect.

Perhaps "the good old white pine" was the queen of them all, though white pine with sap growth is of very short life. It has been said, so popular was white pine, that if it rotted, the weather was blamed, but if any other wood rotted the wood was blamed. It was always easy to work, and therefore a prime favorite.

Yellow, or Southern pine, has its distinct grading rules. Much of the pine which grows along the Gulf for an area of about seventy-five miles back is called by lumbermen long-leaf pine. It has little sap, is almost all heart, and is a very strong and durable wood. It is, however, very "hard" and full of resin.

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KEITH'S MAGAZINE

ON HOME BUILDING

CONTENTS FOR JULY, 1919

	Page
Just a Word.....	2
Japanese Gardens in America— <i>Charles Alma Byers</i>	5
Beauty in the Home— <i>Noble F. Hoggson</i>	9
The Living Room of a Mountain Home— <i>Louise N. Johnson</i>	11
Living in the Great Out-of-Doors— <i>May Keene Tucker</i>	12
Garden Sculpture.....	15
Putting the Bed Away in the Summer Cottage.....	17
Swiss Chalet, Sometimes Called Aeroplane Type of Bungalow.....	18
A Red and White Bungalow.....	20
A Roomy Bungalow.....	21
Compact Plan For the Summer Home.....	23

DEPARTMENTS

Inside the House—

Decoration and Furnishing—*Virginia E. Robie, Editor*

<i>The New Renaissance</i>	27
Answers to Questions on Interior Decoration.....	30
Household Economics.....	36
Table and Its Service.....	40
Building Material.....	44
Splinters and Shavings.....	48



Courtesy Atlas Portland Cement Co.

A pleasing home at Forest Hills Gardens

Albro and Lindsberg, Architects

KEITH'S MAGAZINE

VOL. XLII

JULY, 1919

No. 1

Japanese Gardens in America

Charles Alma Byers



THE Japanese garden has come into considerable

favor in America during the last few years; and, while the true spirit of the Oriental creation no doubt is frequently lost or improperly embodied, many very creditable representations of the idea, at least from the standpoint of charm and beauty, are unquestionably to be found here. Moreover, even though our conceptions of it—probably

more or less legitimately influenced by difference in climate, mode of living, native tastes, and other potential requirements—may lead us somewhat away from prototype, we have found in the Japanese garden much to admire and many points of availability.

Gardens in Japan, it should be realized, represent, first of all, genuinely conscientious attempts at reproduction of bits of natural landscape. And quite naturally it is Nature at her best, in her most pleasing moods scenically, that furnishes the inspiration. Hence, the gardener's creations in-



Garden bridge of cement and stone

variably lean toward the wild and picturesque, and effect ensembles that are rarely in anywise monotonous, but, instead, quite varied.

The scenes represented in Japanese gardens, moreover, are usually of considerable extent, as ordinarily found in Nature. They, in fact, quite commonly comprise arrangements so comprehensive as to include not only natural plantings of trees and other vegetation, but also hills and valleys, lakes and rivers, and so forth. The reproductions, however, instead of being

carried out on the life-size plan, will be variously reduced, to conform to the space utilized; and, which is particularly worthy of note, this dwarfing, sometimes graduating to the miniature stage, is invariably consummated along lines of exact proportions, even to the matter of trees and shrubbery. In brief, it is a process of uniform



A typical bit of Japanese garden in America

condensation that is employed; or is the accomplishing of a result not very unlike the picture that an artist depicts on a small square of canvas of some relatively large expanse.

It is, perhaps, in its peculiar adaptability to very small areas that the Japanese garden brings to America the message that interests us most. In all its pronounced definiteness of form and character, indeed, it may be created in a space of such limited proportions as to seem almost unbelievable. Incidentally, Lafcadio Hearn somewhere

mentions viewing through a window in Japan a garden not more than thirty yards square which seemed an extensive natural landscape viewed from a distance, so perfect was it as a copy of some bit of Nature's handiwork. And this, be it realized, was a garden of no mean dimensions, as compared to the majority of the interpretations,

for frequently they are found in all completeness occupying ground plots as small as ten or twelve feet square.

Yet the Japanese garden, even in its native land, is not always small, or comparatively so. While the country's dense population puts a premium on any aesthetic employment of space, many gardens of considerable size are to be found there. The same is also true with respect to the representations in America, although here, also, small back-yard affairs are doubtless by far the more common, and with less excuse. Therefore, because it may be interpreted on almost any scale, ranging from the quite large to the tiny miniature, the idea becomes especially available to us—and available not alone as the sole garden scheme for one's grounds, but also as a possible method of treatment for but a portion of one's space, if large.

Then, too, the Japanese style of gardens appeals to us in a number of other ways. For instance, it is distinctive, of pronounced type; and nowadays, in garden planning, a definite landscape effect is quite frequently desired. Also, because of its variety of details and its symmetrically handled condensation, it is rich in character, often to the degree of appearing a little fantastic; and, furthermore, due to the inclusion of certain symbolisms and shrines to deities, it is often—in Japan at least—full of sentiment and tradition.

In the Japanese garden, topography naturally constitutes a matter of considerable importance. As its basis, the usual inter-

pretation involves a ground plot of quite rough or irregular surface, replete with hills and valleys, lakes and streams, outcroppings of rock, and so forth. In most instances, the space so utilized will have been originally perfectly flat, although ground that is more or less rugged or sloping is sometimes used to special advantage. However, these various topographical details will be, for the most part, of purely artificial

creation, although always so wrought as to simulate Nature's arrangement absolutely. The hills, or hillocks, will be placed somewhat haphazardly and formed with uneven contours; the streams, or tiny rivulets, will follow erratically winding courses; the



A garden pool with a small island reached by concrete planks

lakes, or pools, will be irregularly shaped; and the outcroppings of rock and all other details will likewise appear in every way natural. And, furthermore, everything will be reproduced on a scale sufficiently reduced or dwarfed to conform, in naturalistic style, to the size of the space thus employed.

Water effects are especially necessary to the garden of this kind. And real water, to flow in the winding streams and from lake to lake, and perhaps over miniature falls, is, of course, to be preferred, whenever possible. However, actual water is not always necessary, nor always provided. Occasionally, especially in the very tiny garden, sand of glisten-



Tea house of a Japanese garden in America

ing whiteness, evenly spread and naturally coursed over the beds of the streams and lakes, will be employed instead, giving the effect of water. Rocks are also important in the Japanese garden, and rarely omitted therefrom, either to edge the streams and pools or to create picturesque effects.

In the matter of planting, the Japanese gardener also strives to effect the natural. His handling of the placing and the grouping of trees, shrubbery, flowers and other plant life, probably receives more thoughtful and careful consideration from him than any other question. In the first place, there must be no suggestion of unreality, either in species selected or in their arrangement; and, secondly, from whatever point his creation may be viewed, there must unfold a natural and interesting vista.

The American gardener, in adopting the Japanese idea, should realize, first of all, that the garden of this type is not by any means to assume the aspects of a mere collection of rare plants and pretty flowers. Instead, any impulse to make it so must be sacrificed to general effect, or in behalf of the arrangement in its entirety. In other words, he should select his trees, shrubbery, flowers and so forth to serve a definite purpose scenically—to enhance appearances from the standpoint of vistas. Often, it is true, if the grounds be large, a few of the fine, large trees with which the site is possibly already endowed may be permitted, provided, of course, that in topographical planning and subsequent planting they are made to appear reasonably natural. The use of low-growing shrubbery, however, should be proportionately liberal; and this planting, while seeming to be somewhat haphazardly rather than geometrically handled, should be so placed and grouped as to appear natural, as well as to create semblances of openness. Incidentally, the Japanese are recognized as being almost wizards in the dwarfing and the distorting of plant life, and thus they are especially adept in the art of garden condensation.

However, many of their dwarfed species are now obtainable in this country, and by combining with these the various suitable plants, shrubs and flowers of our own growing a very excellent interpretation of the true Japanese garden is possible, once the idea and the spirit are grasped.

Architecture also plays a somewhat prominent part in the garden of this kind. There will be, for instance, steeply arched bridges, of either bamboo, wood or stone, to span the miniature streams; pagodas and seats in the open, the latter perhaps created by a few well-placed stones, to invite one to outdoor rest; probably a tea-house, of the rustic or bamboo type, for the serving of refreshments; and, at all events, a number of those garden-lantern pieces that are characteristic of Japan's artificially created landscapes.

Symbolism perhaps may be described as constituting the garden's soul, for no garden in Japan is considered complete without its shrines. These, sometimes represented through ornamentally carved pieces brought from distant sacred or historical spots and sometimes consisting of inconspicuous retreats specially created of stone, appeal to Japanese sentiment both religiously and romantically. There, for instance, will be the Stone of Worship, the Stone of Two Deities, the Guardian Stone, the Seat-of-Honor Stone, the Waiting Stone, and so forth, as well as always, located in the extreme northeastern corner, the evil-expelling stone, or Devil's Shrine. However, save for those which we may treat with a sincere respect, shrines of these kinds have no legitimate place in the Japanese garden of an American.

Properly and conscientiously designed the Japanese garden brings a message to this country. Aside from teaching us definiteness of form in gardening, it wields a potent influence for bringing us into the open for rest and recreation and for meditation—for such is always the garden's primary purpose in Japan.

Beauty in the Home

Noble F. Hoggson

REAL comfort in the home is a three-fold problem of architecture, furnishing, and decoration. Every room should be satisfying, as perfectly fulfilling its destiny, its perfect harmony with the need it typifies. If too large or too small there can be no real comfort;

others far more elaborate, far more costly, that leave us cold, irritated, or subtly disturbed. Behind every success or failure is its reason, and if we can only discover this reason, we have the pass key to the power.

The beauty of a house is fundamentally architectural; it is the charm of proportion,



Courtesy of Hoggson Brothers

Every room should be satisfying

if the furnishings do not give the maximum of ease, making one quickly oblivious of them as means to end in the general spirit of satisfaction they bring to body and mind, there can be no real comfort; if the coloring of the decorations or the designs prove aggressive or stir some restless inner feeling of protest, or if certain articles of furniture cannot associate together in peace and harmony in the same room, there can be no real comfort. There are rooms that, as we enter, captivate us with their charm to which we involuntarily surrender; there are

of size, arrangement, relation of the parts of the room to each other and the relation of each room to those adjoining and opening from it. A touch of individuality in the treatment of some detail may redeem a commonplace convention to a genuine delight to the senses. The decoration and furnishing are limited and to a degree rendered essential by what the architect has done. His work should be done with the full pre-vision of the general decoration and furnishing which is to follow it. Many costly houses in our cities represent merely



The architect's work should be done with a full knowledge of the decoration and furnishing which is to follow

dull prose when they truly should be poems of comfort, joy, individuality and beauty.

Nor should the poetic quality of the house be limited to those parts devoted to the family and the guests. Unless the wheels of the household machinery are well oiled and finely adjusted; unless the household service is organized and equipped for efficiency in home management the beauty of the home in its furnishings and fittings is all the more tantalizing, in its possible lack of the comforts of living. It is like a beautifully finished limousine with a badly working carburetor in the engine.

A perfect kitchen, well planned, well lighted, with every modern convenience for order and expeditious work is a valued aid in solving many of the problems of service. Liberal store rooms with broad shelves adapted to specific needs, and electric lighted wardrobes with hanging appliances that treat dainty gowns and heavier clothing with proper respect, and little closets tucked into just the proper places, are a joy to the heart of woman. These and many other conveniences which architects have sometimes deemed of secondary importance, should be considered in the original designs.

Convenience means efficiency in the household, the reduction of labor, time, energy to its lowest terms, with maximum ease and simplicity in the working of the machinery of service.

In the treatment of both exterior and interior, there are possibilities of beauty, charm, comfort, convenience, too often passed by unrealized. There is no valid reason for the lack of individuality characterizing many of the fine residences in our large cities and the great mass of our smaller homes. Many of the larger residences have fine sites, at the edges of parks, facing tree bordered public squares, or fronting river or lake, that offer rare opportunity for harmonious treatment on broad lines of taste and effectiveness.

The three essential elements of a home are convenience, comfort and beauty, united in finest adaptation of the individual house to the needs of the owner. Many houses over-emphasize in appearance merely, at the expense of convenience and comfort. It can not be too strongly stated that in the home as elsewhere, beauty can never be considered apart from use in its highest form.

The Living Room of a Mountain Home

Louise N. Johnson



T was up on a mountain peak, miles away from the busy mart, that I found this spot, doubly appreciated because so unexpected. In my mind's eye, in picturing a mountain home, I have somehow always given it the outlines of a primitive hut, or perhaps a hunting lodge. A modern square built house in the solitude of the mountains seems out of harmony with the picturesque rugged beauty of the out-of-doors.

I think the owner of this home must have been imbued with the same idea, and was loath to turn his pretty mountain home into an up-to-date fashionable dwelling. The home is not a summer dwelling, but a year-round abode of a lumber manufacturer in a small town in Washington among the Rockies. The mills are located in the valley, the home is located on the very crest of a ridge where an unobstructed view reveals majestic snowcapped mountain peaks on either side. The setting was perfect, the home a bungalow style of simple architecture, but as to The Room,—we had hoped for a comfortable chair and a warm room, but had not dreamed of this.

It was simple, even quaint, utterly with-

out pretentiousness, and yet one detail after another arrested the eye, and warmed the visitor to a feeling of its inviting hospitality. It wasn't just one feature, it was all of them blended into a charming study. The occupants had their mountain lodge;



As to the room—we had not dreamed of this

they caught its meaning and its possibilities, and in preparing it for their use they did not lose its subtle atmosphere. This is just the nook you might picture where, on stormy nights, the mountaineers might draw easy chairs to the fireplace, light their pipes, and spin yarns of hunting trips.

Look at the photograph closely. Is there anything in the room beyond the reach of the ordinary laboring man, or out of keeping with the simplest home? It has the earmarks of a well-built house. How much

ingenuity would it take to make a living room very similar and equally cozy? The ceiling beams are rough, purposely hewn so that the axe marks are evident, proof that they are not "false beams." The fireplace is ample, and goes far toward giving the cheery, homelike atmosphere. Did you notice that the rug is a homemade rag one? There may be rooms, and undoubtedly are, where it is best to use subdued colors to give the proper tone. But the requirement is lacking here, and cushions, rugs and curtains are positively gay. To sum it all up, the room just spells the word cheer.

It would seem a trifle out of place to hang rifles or guns in an ordinary living room. But they apparently belong over this fireplace. Cretannes suit the windows better than lace curtains. Whether these effects were carefully studied, I do not know. If not, it was the eye of an artist

who oversaw the furnishing, with an innate sense of the fitness of things.

I do not think you have overlooked the unusual crib. The body part was hewn from a solid log. I was sorry not to be able to procure a photograph of the dining room, though perhaps its outstanding feature that most interested me was the table, which was nothing more than the trunk of a mammoth tree set upright. But just this substantial solid piece of furniture, which seemed to fit so admirably in its surroundings, added untold value to the room. It resembled very much a huge meat block.

A flood of sunshine finds its way in the living room from both sides. I was told that the site was chosen for its scenic beauty, and the house so built that the living room, built the width of the house, afforded a view from the east windows of the glorious mountain sunrises and from the west the sunsets on the mountain peaks.

Living in the Great Out-of-Doors

May Keene Tucker



OMEONE has said that if sunshine were bottled and sold at a dollar a bottle as the most powerful antiseptic against germs and disease, or if it were filtered into great cases and sold for sun-baths, its value would be beyond question. But since it is "free,"—that is, its cost must be paid in other coinage than gold of the realm—when it is only necessary to step out of doors to put oneself into the conditions where nothing else interferes with its direct rays, it becomes a matter to be disregarded.

As people come to realize the facts they are coming more and more to build the out-doors into their houses, and to build out-door living spots where they

may have the protection and the general satisfactory conditions of our homes with the life and air and beauty of the out-doors. Even people who are fond of picnics, who love to go out into the wild for camping and hunting seasons, who feel it a blessing rather than a hardship to get beyond the touch of civilization, even these sometimes object to crawling things investigating their food, or to the marching of a company of ants.

To the great majority of people a good porch floor, the protection of a roof and even screens seem to be among the necessities of living, even out of doors. They prefer the out-of-doors brought to them in such a way that it shall not interfere with the usual schedule of living; where

business and living may go on in the unbroken tenor of its ways.

An open porch, trellised with vines and flowers, looking out to a lake or the ocean, or looking into a garden with shrubs and flowers and a glimpse of water somewhere, seems to fill the ideal of restfulness and comfort, in its relief from a long hot day.

In those fortunate localities where screens are not necessary a greater openness is possible. The trellis with widely spaced bars gives all the support necessary for clambering roses and many vines and at the same time frames bits of pictures in the opening.

People are gradually coming to realize



An open porch trellised with vines and looking out on the water

in this country that a garden is vastly more than a mass of blooming plants. Our early associations are so strongly with the traditions of the English gardens, from which the old New England garden developed, with possibly a touch of reminiscence from the French, that the Italian garden, sometimes without a blossom being essential to it, while it was very beautiful, came as something of a shock to the tourist, if he were so fortunate as to even see a real Italian garden.

The architecture of a garden, whether the design is carried out entirely in flowers and shrubs, with hedges for walls, trellises and vine covered arches over gateways, and



Copyright by Brown & Dawson

The architecture of the garden is a part of that of the house

clumps of trees as background to the glowing carpet of blossoms, or whether the design is carried out in a sterner materialization of stone and plaster and wood, is a subtle fulfillment of the promise found in the architecture of the house and, in a larger place, in the other buildings and in the grounds themselves. One feels this to be the case in the porch and gardens of the modern New England house which may be seen in one of the photographs.

A closer approximation to real out-of-door living is the house built in the tree tops. These always suggest children or, at best, children who have only seemed to become grown-ups, but who have really retained the fresh venturesome



A tree bungalow

spirit of childhood. A great tree with strong branching arms is not really necessary. A simple rustic frame may simply be pushed up among the tree tops and braced on sturdy poles, reached by a rustic stairway.

Tree top houses are not the creation of any one locality for one of those shown was built on the Atlantic coast and the other near the Pacific, while others have been built in the tree tops around the Mississippi.

A bungalow among the tree tops! Could anything be more charming? A real house, with windows and a roof and a solid floor, with a stairway up to it, landings at the different stages, and a hand rail all the way; no venturesome tree-climbing and yet to find oneself right up in the tree.

To show what it is really like, here is a photograph of one which is unusually complete. Two big old sycamore trees grew quite close together. The big branching lower limbs came so close that they made a fine support for the beams which carry the floor. When a sturdy platform was once built the rest was easy. In fact the floor could be extended to the size necessary to make quite a roomy little house. With such a solid foundation almost anything was possible, and the photograph shows what was really done.

A regular stairs was built, starting up



Copyright, Publishers Photo Service

A rustic porch among the tree tops


between the two trees, with a hand rail on either side. Up five or six steps is a landing, and the stairs take a different turn to the next landing, which is quite roomy.

The bungalow itself has the corners cut off and a window in each angle. On a rainy day when otherwise one could not be outside of the house, much less among the trees, just imagine peeping out of the square cut panes of the windows and eavesdropping on neighbor bluebird, or robin, who also has to stay at home on account of the weather. What secrets he may be telling! Or he may become friendly enough to tell the news, direct, to his next-door neighbors, if he

is country born and of a sociable disposition. The bungalow, of course, must have bookshelves filled with all of the old-fashioned stories.

Then think of the fine days with the windows all open. What worlds of romance will come to the imaginative child in such a play house. Would the games in the streets and on the public sidewalks, or the "penny attractions" and moving picture shows, have such a hold on the growing child, one wonders, if a little more thought, and possibly a good deal more trouble, were taken to give him amusement and recreation at home? However, everyone can not build a tree top bungalow, of course.

Garden Sculpture

 ARDEN sculpture exhibitions, says a writer in the New York Times, should bloom with the daffodils and dare the winds of March, but in this region of the country no one thinks very seriously about his garden until later. At the Touchstone Galleries in New York the pleasant yard—or garth, if you choose to go back to that—is given up to garden sculpture arranged by Mr. Purdy and created by the "young Americans" in whom he takes so lively and infectious an interest. Hearing Mr. Purdy speak of war memorials at the recent convention of the Federation of American Art was equivalent to throwing aside your little new tender internationalism and giving your whole allegiance to our local talent. Nor were you essentially wrong. When, a few days later, the postponed lantern slides were shown on the screen at the Federation dinner in the vocal and ejaculatory war memorial room, a deep and subtle content crept over your spirit. Gazing at the

Lincoln Memorial and the Washington Monument after a feast of Roman fountains and Greek sculptures, you saw that nothing so expressed the American spirit as these did, and also you saw that their great beauty was the beauty of youth and freshness, of a country with a young heart and a long future, the beauty of poetry and purity and spiritual hope and all that we are credited with not having by our European neighbors, but nevertheless have, and know that we have. Let us indeed stand by our American artists and ask of them only to do their best for their country.

Most of the sculptures in the Touchstone Garden are fairly well known to the industrious gallery visitor, but their arrangement in the garden setting gives them an effect of novelty, and, what is far more important, an effect of appropriateness that helps even the best of them to an incalculable degree. Here is Harriet Frismuth's fountain figure, "Joy of the Waters." Here is Edward Berge's foun-

tain figure of a girl on a rock, daintily aggressive, childlike, pleasant to look at, with nothing of sophistication in her aspect; here are Anna Vaughn Hyatt's dignified "Girl and Urn," rightly given the place of honor; the handsome "Garden Group" by Florence Lucius; Janet Scudder's distinguished "Seaweed Fountain"; the "Joy" fountain by Helen Farnsworth Mears; Mario Korbel's "Forest Maiden"; "Sprite," by Lucy Currier Richards, the graceful "Girl and Sponge" by Louis Ulrich, a bird bath by Lucinde Davies, a statuette, "Boy and Duck," by Frances Grimes, "Pan," by Louis Saint-Gaudens, the "Turtle Baby," by Edith Barretto Parsons, "Desha," a fountain, by Virginia Leigh Morris; a pair of hand-wrought vases by Eugenie F. Shonnard, and a number of pieces of Durant Kiln pottery from the Arden Studios.

Even an exhibition on this moderate scale, with a tasteful and unpretentious setting, teaches many lessons. One is that it does not do to be too precious with your garden. If art has the look of leaning upon nature in an outdoor scene, it seems to pull nature down to a lower plane, a more meager field of suggestiveness. If, on the other hand, the strength and permanence and the possibilities of

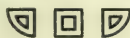
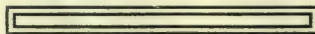


Decorative panel

Designed by de Marlisse

rudeness and force in art are emphasized, nature's charm is enhanced, the skies caress it, the verdure clings about it, and the trees play with it; everything contributes to its lovely garment of light and shade.

This fact should be remembered and may be taken into consideration even in the decoration and treatment of a small city yard, especially if it includes a garden which can be made to speak to the imagination as eloquently as the wooded retreat of Marie Antoinette.



Putting the Bed Away In the Summer Cottage

THAT dim and fabulous region of fairy land where everything is possible to the child mind is replaced to the "grown-ups" by an even more curious region called "away." We "throw things away." Where do they go? Only the junk man knows, if any one. We "put things away." Where do they go? Usually we forget, though there are some careful individuals who can find a thing after it has been "put away."

One of the latest things in "compact planning" has been "putting the bed out of the way," which seems to be another species of "away," known to the "putter"

but presumably unknown to the simple observer. Nowhere does the space usually occupied by the bed seem so needed for other things than in the small summer cottage, the vacation home. When such a home is used only for the week ends perhaps, or for the short season of extremely hot weather, it is often desirable to put as little expense into it as possible, and yet at the same time to get as large a return in the matter of comfort and convenience.

In the photograph the bed which is shown just emerging from its hiding place shows one of the ways of putting the bed away which has found wide favor.



A bed which may be pushed out of sight

The bed pushes into a big closet or dressing room, utilizing the space above the bed as hanging space. In the morning before the bed has been pushed into its hiding place the closet is a roomy dressing room, and even with the bed across one end there is still room to get around it. In two adjoining rooms the space for the beds may be built so that they stand end to end, with a partition between them. The cupboard space over the bed, as shown in the photo, takes part the width of the beds in each room, and there is hanging space provided for also in the cupboards, some of which have shelves, and the space is very compactly utilized. If, as is often done, half of the bed is allowed to project into the room as a couch, very little space between the walls is required.

In a cottage in one of the Beach towns out from Los Angeles, the bed is made ready for sleeping and held in place on

the bed frame by straps, then the whole bed is folded up under the sill of the casement windows. The cottage was ceiled with narrow matched boards, so commonly used in summer buildings, and two doors under the window sills enclosed the bed, being hardly distinguishable from the rest of the wall. One enters a charming small room with deep set casement windows on one side and a full window at the end of the room, both looking onto the ocean with a strip of beach between—a very attractive little room. When bedtime came two of the doors under the windows were opened; a motion of the hand brought and secured the bed in place. The doors could serve as head and footboard if desired, but in order to get the breeze from the full window one of them could open back against the cupboard beyond. The straps which held the bed and covers together were loosened and the bed ready for sleeping.

Swiss Chalet, Sometimes Called Airplane Type of Bungalows



THIS is essentially a hot weather house and is especially adapted to the needs of the South; but it is equally adaptable to those parts of the country with a long hot season, especially if the window-filled second story can be insulated against cold winter winds, or if this part of the house need not be kept fully heated during extremely cold weather, in the winter season. The design is especially practical for those people who want cool, airy sleeping quarters, as it really makes two rooms into sleeping porches which are at the same time fully enclosed.

The plan is a little unusual in that it takes into account the "man of the house" devoting one room exclusively to his use.

On the plan it is marked office, but it might be called the den or study. At the same time the folding doors make it available to madam should she require, and be allowed its use.

The living room and dining room open well together and are both accessible from the hall. In fact all of the rooms are easily accessible from this central hall without any sacrifice of space or light.

The house may be entered from the terraces on either side; the terrace at the front leading to the porch, another leading to the dining room, and the terrace on the other side opening both to the hall and living room.

There is a coat closet opening from the hall, and an unusually deep closet belong-



Deep tanish cream stain with white trim and black pointed brick work

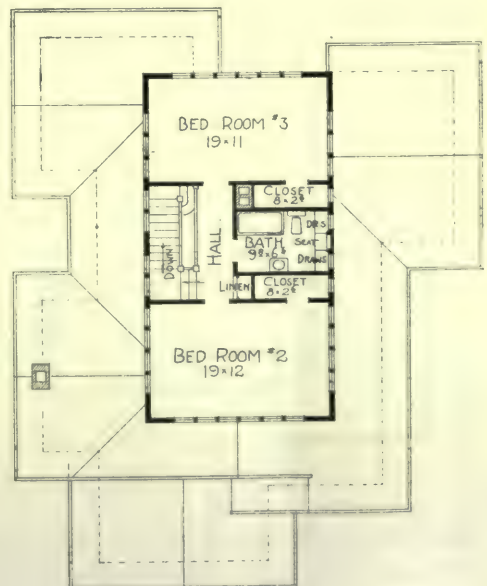
E. W. Stillwell, Architect

ing to bed room number 1. This closet is well lighted and has a built-in cupboard. The stairs, both to the second story and to the basement are reached from the central hall, and a good linen closet opens from it.

A pantry is provided between the dining

room and the kitchen, filled with cupboard space. Opening both from the kitchen and from the dining room is the breakfast room, which also has a door to the terrace. Here is a built-in china cupboard.

The kitchen is well supplied with table



and cupboard space and the sink is in the right relation to the cupboard. There is a pot closet near the stove. There is a broom closet on the porch and an outside entrance to the basement. There is a basement under half of the house with furnace room, fuel room, laundry and fruit room. The

first story is 9 feet 6 inches in height and the second story is 8 feet in height.

The house is sheathed, with exterior of shakes. The shakes are laid with alternating wide and narrow courses. The composition roof is laid tar-and-gravel style with surfacing of slate.

A Red and White Bungalow



HE popularity of the white bungalow seems to be still growing. In this design, the red brick piers and porch walls give a pleasing touch of color.

The plan is a little out of the usual, and in a location where the bright sunshine needs the tempering of the porch which surrounds the living room it gives a very good arrangement. The matter of exposure must always be taken into account in the planning of a house. Where the sunshine is very bright, with a tendency to glare, a porch is a great protection to the windows; but on the other hand where sunshine in the room is a matter greatly to be desired, such a porch should be left unroofed, possibly with an

adjustable awning which could be drawn as desired.

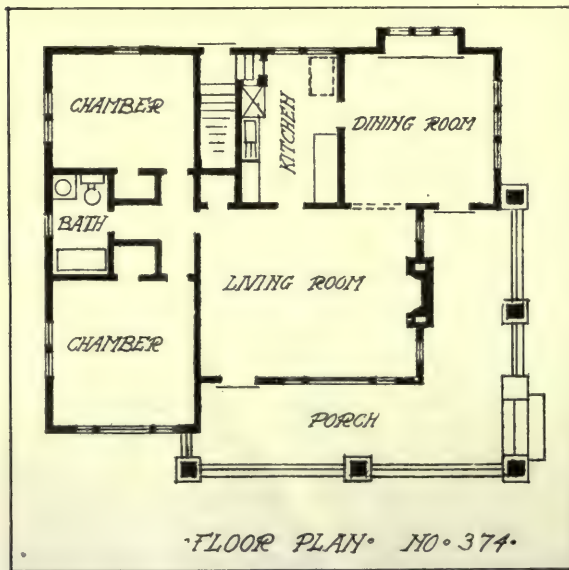
The general design places the sleeping rooms in a suite on one side of the house and the day rooms on the other. The rooms of each group communicate well together and are all easily accessible.

Both the living room and the dining room open from the porch. There is a fireplace at the end of the living room. The kitchen is long and narrow; really more of a kitchenette in type. Some housekeepers would prefer that the kitchen should not open directly from the living room, yet a few steps are saved by the direct passage way. There are stairs to the basement with the kitchen entrance at the grade level.

A small hall opening from the living room connects both bedrooms and the bathroom with the other rooms. The bathroom is so placed as to give room for closets for each bedroom in a way that is very economical of space. This arrangement, while a little unusual in that it takes more space on the outside wall, gives a very good arrangement for the plumbing fixtures.

The siding of the exterior is painted white, as is all of the woodwork, including the cornices and exposed rafter ends. The porch posts are stucco.

In studying floor plans, especially the floor plan of the typical one story bungalow, the placing of the





The brick porch piers give a pleasing touch of color

J. W. Lindstrom, Architect

stairs is of especial importance in case it may ever be desirable to add a second story, or to finish rooms under the roof. If there is a stairway to the basement in the original plan is it possible to build a stairway over it to the second story, and how much space must be sacrificed in order to do so, or what changes must be made?

In this plan stairs could be built to the second story opening from the living room where a closet is shown. Especial

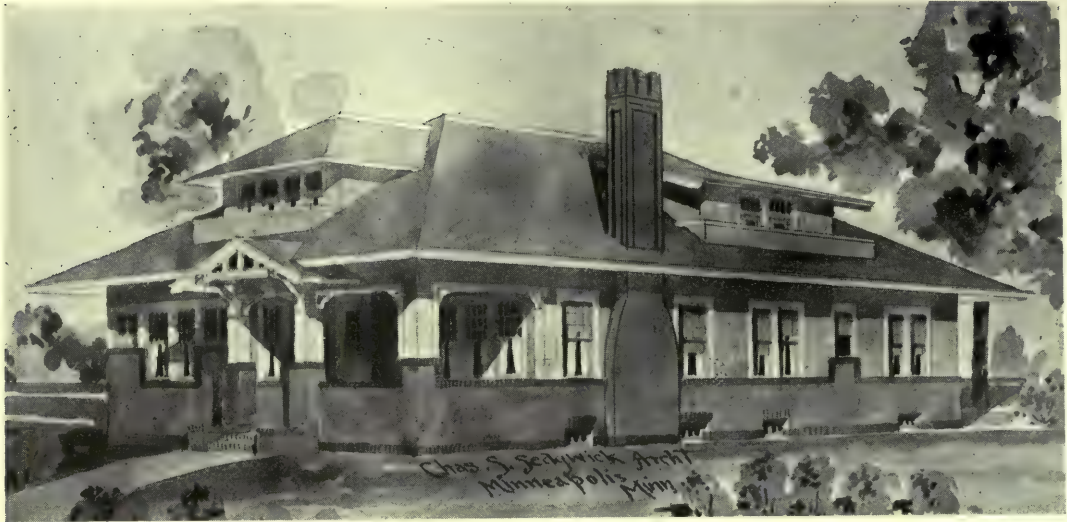
arrangement must be made to assure head room, however, for this would naturally bring the landing on the second floor near the outside wall, and a gable or dormer would be necessary if the roof were raised to give height on the second floor. Many a home is built with the idea of enlarging or at least adding a room or two as it may be needed, either by building on additional rooms or by raising the roof.

A Roomy Bungalow



HIS bungalow is 34 feet in width and 55 feet in depth including the sun parlor and porch at the front. The rooms are all of good size and there are two bed rooms on the first floor and three on the second floor. The second floor rooms are full height without even the ceiling angles being cut. The plan is suited to an east and south frontage, with ample windows giving bright sunny rooms.

The entrance from the porch is through a vestibule into the living room, which extends across the full width of the house. There is a fireplace at the north end of the room while the south end is filled with windows. The wide opening makes the sun room really a part of the living room. There are book shelves with windows over them on either side of the central front windows in the sun room, with wide seats around two



A bungalow in stucco and brick

Chas. S. Sedgwick, Architect

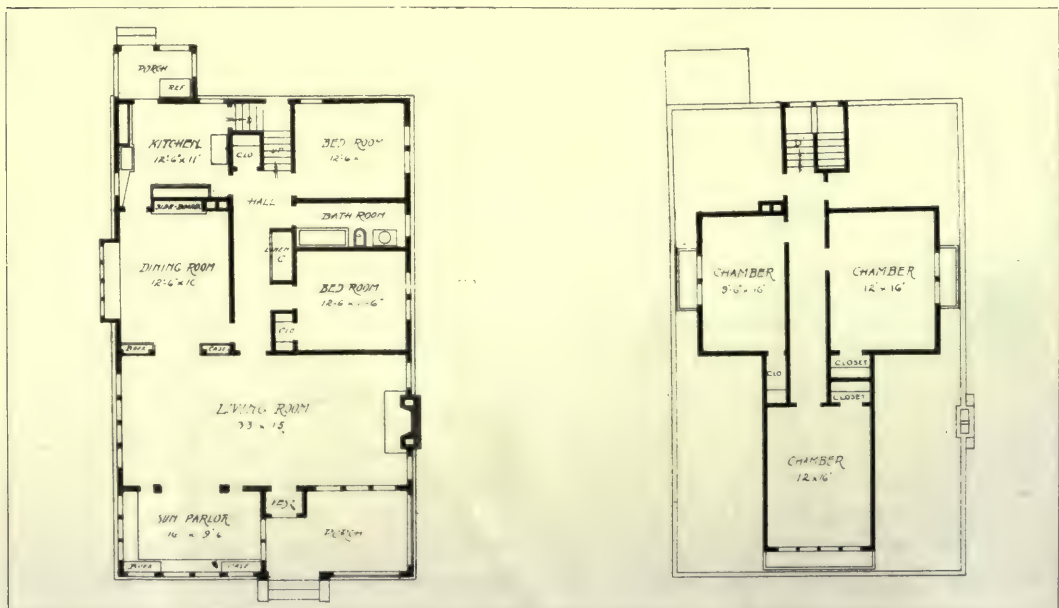
sides of the room. Beyond the living room is the dining room, with a bay of windows on one side, and a built-in buffet opposite the opening.

A central hall from the living room brings all of the other rooms into communication. From it opens the linen closet and the stairs are at the end near the kitchen, with the basement stairs opening from the kitchen. The two downstairs bed rooms and the bath room open from this hall.

On the second floor are three bed rooms each supplied with closets.

The first floor is finished in weathered oak with oak floors. The bed rooms have enamel finish with birch floors in the second story.

The house is of frame construction with brick up to the sill course of the windows and cement stucco above. The stucco is a light cream in color with all wood trimmings in white. The roof shingles are stained a dark red with creosote stain.





A small home—unusually well planned

Geo. H. Keith, Architect

Compact Plans for the Summer Home

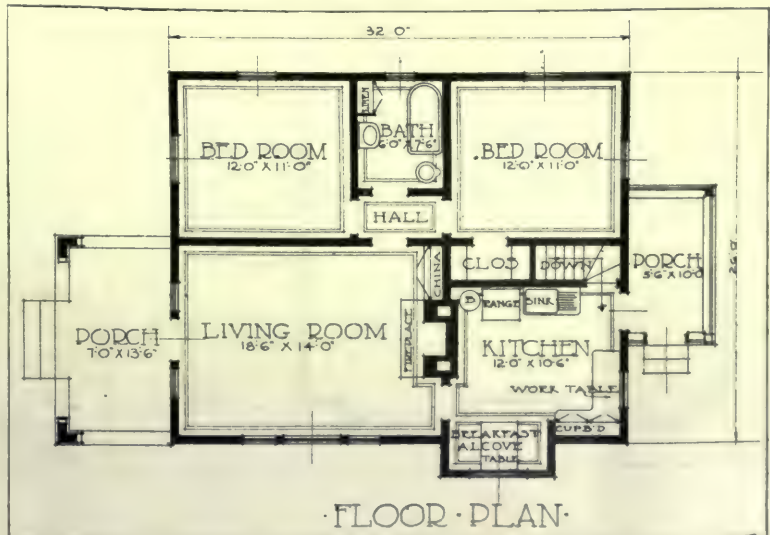


WO very complete and compact bungalow homes are shown herewith. The first is 26 feet by 32 feet in exterior size, and on one floor

only, yet nothing is lacking of a complete home, and the rooms are fairly good sized. One might wish, if wishing were good form, to add two feet to the length of the house giving a closet from the front bedroom and making the living room 20 by 14 feet. A coat closet from the small hall could be achieved in this way at the same time.

Nevertheless as it stands a movable wardrobe can be set in the front bedroom, giving the necessary accommodation.

The small hall connects the sleeping



rooms and the bath and at the same time separates them from the rest of the house.

The kitchen, 10 by 12 feet, has good size, and the equipment is so arranged as to make the space fully available. There is a good work table under the window with the cupboards beside it.

Any one who has lived in a small apartment and known the conveniences of an attractive breakfast alcove within reach of the range, yet without the feeling of "eating in the kitchen" finds it difficult to serve breakfast or lunch—any kind of a light meal, where everything must be carried into another room and served there. So these attractive alcoves are being put in somewhere between the kitchen and the dining room, with a reduction of many minutes in the time necessary to prepare and serve breakfast.

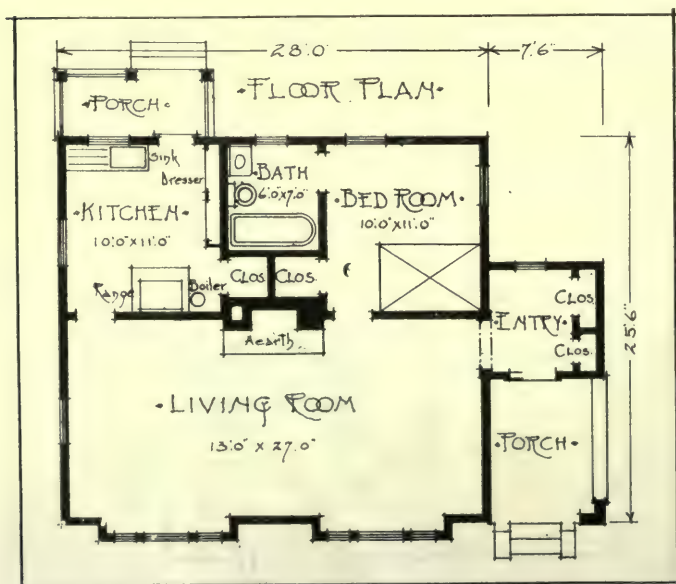


Brick treatment for the bungalow

With this alcove, separate space exclusively for dining hardly seems necessary, since we are considering minimum conditions. The space is used for a bedroom instead.

The living room is 18 feet 6 inches by 14 feet, with a fireplace in the end of the room nearest the kitchen. This allows one chimney to take the flues from the furnace, the fireplace and from the kitchen, a very economical arrangement. It also allows breakfast to be served in front of the fireplace when time and the weather make that desirable. In fact a gate-lég table in the living room allows one end of the room to be very readily converted into a dining room.

As this house was built it was a little dark stained, shingled bungalow, with white trim and finish. With a plan of such simple lines the exterior may be given any treatment desired, or built of any material—shingles, stucco or brick. It may have rooms finished on the second floor or not. Stairs to the second floor could be



made to lead from the living room, with the closet projecting onto the porch.

A brick bungalow is shown, built from an entirely different plan, but which gives an excellent idea of what a brick bungalow built from this plan would look like, if the porch were omitted.

The living room with its two bays and central fireplace can be made a very attractive room. The chimney is reached from the range in the kitchen, making a very economical arrangement. There is a closet from the kitchen and one from the bedroom.



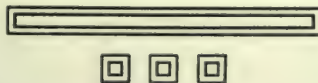
A bungalow for the summer home

Flower boxes and trellises add to the attractiveness of the brick bungalow.

The second plan is only a little smaller, and gives a larger dining room but has only one bedroom. It is planned, in fact, much like the small apartments in an apartment hotel, except with the advantage of outside light on every side. The fact that the bath room can only be reached from the bedroom has its advantages as well as possible disadvantages.

The entry way is unusual in the arrangement of the small closets opening from it.

The arrangement is very compact and the space is well disposed. It is especially well adapted to a summer home where a large living room is desired yet where only one bedroom is needed. The exterior may be shingled or given any treatment preferred, or built of a material which is plentiful in the locality where the house is built.





Danerak dining room furniture

INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

The New Renaissance

THE old order is returning and again we build and paint and furnish, not forgetting the lessons of the past four years, but with thankfulness that normal conditions are beginning to appear. It is good to be back in the world of every day things; good to hear the music of hammers and saws, and know that new roof trees and new hearthstones are being consecrated. The lesser tragedies of the war will some day be written and they will not deal with front-line trenches, camps, or powder plants. They will be the stories of the silent hammers and the silent looms—but the time is not yet ripe.

Already much that is beautiful has come forth from the industrial chaos. In New York City, where the pulse of things beats fast—and usually true—it is refreshing to witness the happier, saner note in house furnishing. A review of the big and little shops reveals the fact that the best of the Futurist movement has survived with a

disappearance of the fantastic and bizarre. Color there is and plenty of it—but color controlled by the old established laws of harmony and balance. The Oriental cult is also modified, or so blended that its presence is less conspicuous.

A walk up Fifth Avenue is an inspiring event these days, whatever viewpoint we may bring to bear upon the stroll. Passing through the Victory Arch at Twenty-third Street, with the Altar of Liberty at the extreme right, and a long kaleidoscopic vista of flags and pennants slowly rising to



Well arranged corner showing a pleasing balance of plain and figured surfaces

INSIDE THE HOUSE

Thirty-seventh Street, the world seems full of movement and color. In front of the Public Library at Forty-second Street the Memorial to the Victorious Dead claims our reverence and silence. At Fifty-ninth Street the Arch of Jewels terminates the Avenue's tribute to our heroes, and ends the ramble which has included much of beauty and pathos.

If we loiter before flower shops to enjoy the wealth of purple lilacs and yellow lilies, or to note more material things, it means merely that the old order has returned and that once more we are back in the world of every day. Possibly our sense of proportion may never be quite the same again; material things may never seem quite so important as they did before 1914, but they have their place and we recognize it.

Just west of Fifth Avenue, in the late Forties, is a big studio-shop where painted

furniture is on exhibition and sale. We may go from room to room, each arranged as in a private house, selecting tables, chairs, or whatever else taste and necessity may dictate. For purity of line, charm of color and good workmanship, these pieces take high rank. Shown with them are appropriate cretonnes, chintzes and printed linens.

Another shop—and this is in lower New York—has a "glass room" which every lover of color should journey forth to see. The windows are high, broad and deep, and of the type difficult to curtain with any degree of success. Old New York is full of such windows and other cities know them by the score. They belong to the brown stone era. In this particular room they have been turned to excellent account. Shelves of white transparent glass fill the windows, upon which are placed glassware of brilliant colors. The scheme has been



Danersk furniture upholstered in black chintz in bird and flower pattern

INSIDE THE HOUSE

carefully planned, although seemingly unstudied. The range is extensive, including mulberry, apple green, amber, canary, purple, peacock blue, and black. One window contains tones of yellow heightened by black and mulberry, another deep blue with green and black, another amber, black, and purple. On tables are arranged groups in single color; blue, or green, or yellow, or purple, as the case may be.

Although a salesroom, there is more than a hint here for an attractive dining room scheme, provided the windows are of sufficient depth to make the plan feasible. Particularly in a dark dining room where a touch of real "pep" is needed such shelves would be most interesting. If old glass can be secured, well and good, if new, well

and good also. Of course, the idea is charming for a collection of old colored glass. However, few can possess such, and as modern glass is made in all the old colors and in many new ones the lack of antique specimens need not debar one. Naturally such a decoration must be skillfully handled.

Sometimes a single window is so placed that it can be treated in a manner unlike the rest. If deep enough to carry the shelves this scheme would be well worth following. Bowls, high jars, covered compotes, sweetmeat dishes, etc., are suggested. Colors should be chosen to accord with the scheme of the room. Window shades can not be used, nor drapery that covers the panes.

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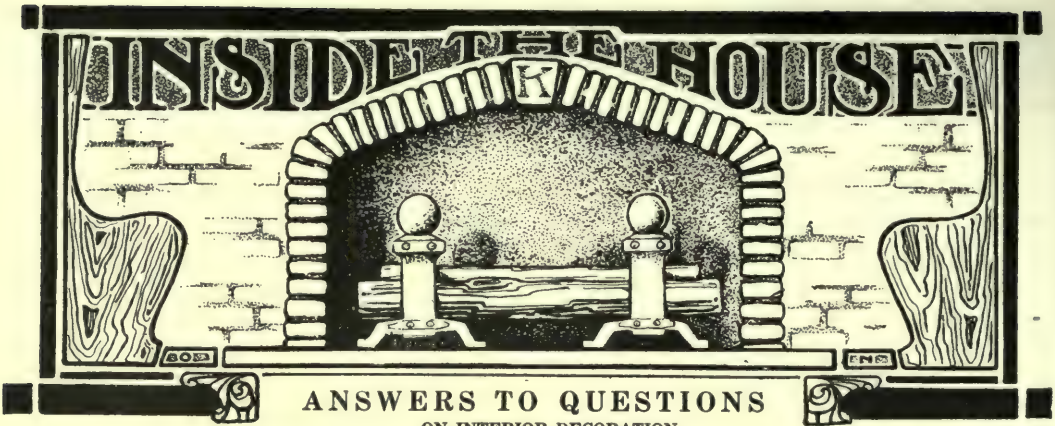


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Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A Colonial House.

H. S.—I have a colonial house under construction and would appreciate any suggestions you may have to offer with regards to curtains, window shades, over-draperies, wall decorations, etc.

As you will note, entrance is from the north, with a stoop; a sun porch to the east, just off of the living room, and the dining room facing the front, or north.

Am finishing the wood work in old ivory, using poplar, while the desk, book-case and doors are birch-finished mahogany. Fire places are red brick, with red tile hearth. Stairways will be finished in birch, with treads birch and risers poplar. Table and seats in breakfast room in birch. All chambers, bath room and hall upstairs in poplar, with birch doors. Hardware all over the house in brush brass, with glass knobs on doors.

Furniture to be used, as follows: Living room, mahogany; dining room, Jacobean finish, Queen Anne style; chamber, quartered oak; chamber, mahogany; chamber, circassian walnut, with brass bed.

Rug for living room is Wilton, with a soft shade of old rose, greenish blue, yellow and black; dining room, tan, with a little figure of red.

My intention is to finish the entire upstairs in white enamel. Would you advise this?

Ans.—We are glad that you appreciate that a colonial exterior demands a colonial interior, at least for the entire front of your house. We agree with all that you

have planned but for the brass bed, and suggest that you continue the use of the ivory upstairs. It is a better background for oak and walnut.

For your hall, use a colonial landscape paper of classic or Chinese design in tones of gray, or soft, rich green. As a center light fixture, have a typical gilded or painted lantern and, if necessary, candlesticks in pewter.

For the northern exposure of the entire front of your house, use a soft sunlight-giving colonial yellow paper with Sheffield plate side lights in the dining room, and sconces of brass for the walls of the living room with brass candlesticks for the mantel and an eighteenth century chandelier. If you have few pictures for the living room, a stenciled frieze with the typical triangles, wheels or stars in dull green and black and a narrower frieze above the chair rail will probably be desirable.

For all hangings use Old English chintzes with valance, if your ceilings are high enough to permit the latter. With white shades and green shutters, the privacy of your home ought to be protected sufficiently to omit a glass curtain. Since your dining room furniture is Queen Anne, choose a Queen Anne chintz for there. For the living room choose a buff ground with the colors in the design emphasizing the predominating color of your rug, old rose, I judge.

Tint the walls of the breakfast room blue. Paint the woodwork, settees and table white. Use crystal candlesticks and

INSIDE THE HOUSE

white muslin curtains. Blue seems to demand white. However, since the breakfast room opens from the hall, you may prefer ivory.

Have a white kitchen.

Tint your northern chamber walls a soft colonial yellow and use the mahogany furniture in one.

The southern exposed chamber permits any color you may prefer. Why not choose a plain tint in order to have the wall treatment of all bedrooms alike, or use a striped paper? Although figured papers of floral and fruit design are typical, figured papers make a room appear smaller. Use crystal fixtures and candlesticks.

The Outside Doors and Walls.

L. G. L.—I am building a bungalow similar to cut enclosed. It is painted white with brown shingle gables, brown brick chimney and brown brick porch pillars. Would you advise staining the French doors on porch a brown or painting them white? The living room is finished in mahogany. What wall tint would you suggest? I had thought of gray. The dining room is in dull oak. I expect to use blue draperies like sample enclosed. The lower part of room is paneled. Would you advise all blue tint on walls or a combination of blue and brown or blue and cream? Would the blue tint be in lower or upper half? The ceilings are all to be cream.

I intend to use wax on the floors. What stain should be put on first floor?

What would you advise for bath room walls, upper part? The floor is white tile with blue figure and the sides are white tile also.

The grade door and kitchen porch door are in birch. Should these be stained or painted white on outside?

Ans.—We advise a brown stain for the outside of doors opening on porch, also for outside of grade and kitchen doors; inside to correspond with interior woodwork.

The living room wall can be tinted a warm gray or a soft ecru; either tone will combine well with mahogany and the

blues you use in dining room. We infer that you intend to paint the plaster wall up to a molding or a plate rail. We do not recommend that treatment, as the lower wall always receives hard usage and is soon marred and chipped. We advise a paper, or one of the new Sanitos coverings, now very artistic in soft tones of color—on the lower wall, for protection, and tinting the wall above. A grass cloth paper in old blues, with wall above tinted soft ecru, would combine well with your blue hangings. The stronger color should be in the lower wall.

We would use birch or oak floors in living and dining rooms, slightly stained brown, though oak can be natural if you prefer. Any wood must receive a coat of shellac or varnish before being waxed.

We think a pale blue tint on bath room walls above tile wainscot would be very agreeable.

In Havana Shades.

C. B. H.—I wish to ask your advice in regard to buying shades for our new home. It is painted all white except the window casings, which are stained brown (dark). I thought if the dining and living rooms were done in a shade of brown with dark wood work, the Havana shades would be nice, but some say they wouldn't do at all; also please tell me if I made a mistake in having the wood work in my front bedroom enameled white. The tinting is blue with a white ceiling and I supposed the wood work should be white; but am told it should be brown like the rest of the house.

Ans.—You seem to have too many advisors, and poor ones at that. You did well to write to us. Your own ideas about your home, as far as we have them, are all right, except that the living room walls should preferably be tinted a light, but not yellow tan, rather than the "brown" you suggest, which would give too monotonous and gloomy an effect with everything else brown. The Havana brown shades will then be a very good choice, will tone in with the walls and the brown tones of the exterior. Make the ceiling of living room a couple of shades

INSIDE THE HOUSE

lighter than the walls, and you might agreeably brighten the interior with window hangings in the dining room of cretonne in gay design.

You were quite right to make the bedroom woodwork white, with white ceiling. It is always permissible to put white or ivory woodwork in bedrooms or breakfast rooms or sun parlors or kitchen and bath, even when the living rooms are dark wood. We hope your blue walls are not too bright a blue.

Gray, Touched with Color.

A. H. M.—I am enclosing a drawing of living and dining rooms of a home I am planning to build and would like the help of your decorative service.

I would like for you to advise in detail as much as needed as to furnishing, finishing and decorating these two rooms as I am relying on your help to get these as they should be.

The outside appearance is very much like A Square House Built of Wood, Feb., 1918, number of your magazine.

The interior is changed and the size is 32 feet wide and 35 feet in length.

The rooms are to be finished as follows: Floors of oak, doors and mantel of birch with mahogany finish of dull brown, other woodwork enameled. Walls are to be smooth finish and tinted or painted with flat paint.

The two rooms are to have mahogany furniture.

I am partial to gray effects. Would oxidized silver lighting fixtures be all right—the design I have in mind is of panel design with art glass panels? What color glass shall I use?

Also wish to use small side lamp of same design above mantel.

Ans.—We are sending you a number of color schemes for the two rooms. We have kept to the neutral effects because of your expressed liking for grays, and in each scheme there is just enough bright color to keep the rooms alive.

We use the gauze silk next to the windows instead of net curtains, and the heavy materials, velvet, tapestry, etc., for the furniture covering and the chintz and

figured silk for over-curtains and valances.

Use the tile in mantel of a color like the wall color—perhaps a little darker—and then put bowls for flowers on the shelf, bright in color, copper, brass, colored glass or lustre, simple in lines and without decoration. Let the flowers be the decoration.

Keep your lighting fixtures very simple, the silver is good and the glass would be lovely in opalescent effect or better, in the color of the silks in the schemes you select.

Repeat the material of the side curtains in sofa pillows and lamp shades, so as to bring it into the room and balance the effect.

The Kitchen Wall.

G. C.—I am going to have my kitchen and kitchen alcove walls covered with Sanitos wall covering for at least one-third way up from baseboard, and I want your advice as to which will make the more attractive kitchen, whether a blue and white tile from baseboard up one-third way, and plain white cloth from there on up continuing in the ceiling, with or without border to match lower tile effect; or to use white oil cloth up one-third way and blue and white tile Sanitos from there on up and on ceiling or white ceiling; or to use this tile effect from baseboard up one-third way and use a divider of buff paper with border and ceiling to match?

Will use inlaid linoleum upon the floor. What colors for each combination of wall would you choose?

Ans.—The artistically correct use of the Sanitos for kitchen and alcove would be to use the blue and white tile from baseboard up one-third to divider of painted white enamel, with white Sanitos on the rest of the wall and ceiling. You could have white enamel painted ceiling. The blue Sanitos tiling scrubs off so that all white would be more lasting. A brown waxed linoleum rug, plain, bordered, or of small pattern, would be practical and correct for both schemes. Use three fairly heavy coats of Old English Wax. I would advise an all white Sanitos for

INSIDE THE HOUSE

bath room or enamel paint. A blue tiled linoleum similar to real floor tiling would be good if your floors are not hardwood.

A Southern Home.

J. T. H.—We have been very appreciative readers of Keith's Magazine for the past year and have gotten some very valuable information, especially from the Interior Decoration Department. So now, as we are building our home, we wish to ask your advice on several matters that seem very important to us. As you see from the sketch, our living room is the central room, a not unusual plan in southern climates, receiving light only from the front and through the French doors opening into the dining room. We will use oak hardwood floors in living room, dining room and den, with pine woodwork. We must use some of our living room furniture. For the dining room we have a tan rug and golden oak furniture. We have no plans for the decoration of the den, which, by the way, is more of a study than a den, that being the reason we didn't consider colonnade opening into it. In the guest room we will use a blue rug and birds-eye maple furniture. Would you advise using a blue tint for the walls with cream woodwork and ceiling? For our little daughter's room we will use a blue and white rug and white cane-paneled furniture. For the boy's room will use brown rug and oak furniture. For our own bed room had thought of light gray finish with a gray and black rug and Circassian walnut furniture.

Ans.—You should avoid too many differing types of furniture in one room. Why not stain the golden oak bookcases and Victrola a dull mahogany tone and the reed can be the same color. At the windows use mahogany silk gauze curtains and on the French doors. I should much prefer the French doors in both dining room and den, and why not into the guest room also? Then the silk will be repeated around the room and make it harmonious. You can have your woodwork a deep ivory or tan enamel or stain it mahogany color.

It would be well to offset so much tan in the dining room by introducing cur-



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INSIDE THE HOUSE

tains of a complementary color: blue-violet or blue-green, for example. There is a beautiful changeable taffeta silk, blue-green changing to flame color which would be lovely as over-curtains at the windows, harmonizing with the mahogany silk at the French doors. Then on the walls use a paper with flowers and birds or a tapestry paper. Woodwork, tan.

For the study, how would you like an English chintz at the windows and on the couch and chairs. The walls and woodwork I should have the same as the living room so that the study will appear to be a sort of alcove to the living room. This will make a greater appearance of spaciousness.

At all windows next to the glass use the same net or marquisette with the colors as over-curtains. In the guest room a paper with a design in blue would be pretty, using plain blue curtains, or you can have blue walls with blue in curtains.

In the little girl's room the white painted woodwork is better than the enamel, as it can be repainted easier than the enamel paint. With the blue rug use a sweet little silk with blue roses and butterflies in pink for the curtains, and then have blue bands on the white bedspread

sewed on with the pink of the butterfly.

Use a gold color sun-fast for the boy's curtains and a bed cover of material that he can sprawl upon or lay things on without hurting it or mussing it. His room should be efficient and useful, yet always capable of appearing orderly under abuse.

You cannot have gray walls and woodwork with Circassian walnut. It is a warm tone and must have a warm setting. You can have an oyster color, though, which is a tan gray. Have you bought the gray and black rug? If not, I advise a color more in harmony with the walnut. You can use brown, green, blue, orange, blue-violet but not black, white or gray.

A Louisiana Home.

C. C.—My mother was very much interested in your magazine, which we are taking, and would appreciate your suggestions.

The rug is predominately a bright red, room has southern exposure: two large windows, pine woodwork, hard finish, natural color. The furniture is dark.

Ans.—In your climate and with a southern exposure, the room you describe must be very trying. The first thing is to paint the woodwork in flat paint, a soft gray. Then use a small-figured design all in gray tones, on the wall, with paler gray ceiling. This will tone down the red rug, and the dark furniture will look well with this background, but we would suggest getting a couple of chairs of wicker, stained gray, with cretonne cushions—a cretonne design of red roses on a gray ground with some black in it. Narrow side curtains of this cretonne could be used at the windows with good effect. You would then have an attractive and cool-looking room. Of course the gray woodwork and walls should be carried through into the reception room on account of the double doors, though the rug and draperies need not be the same.

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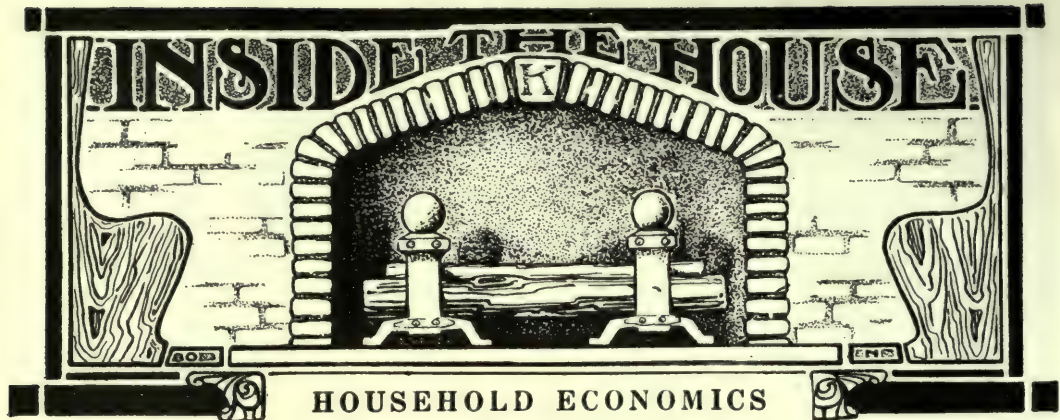


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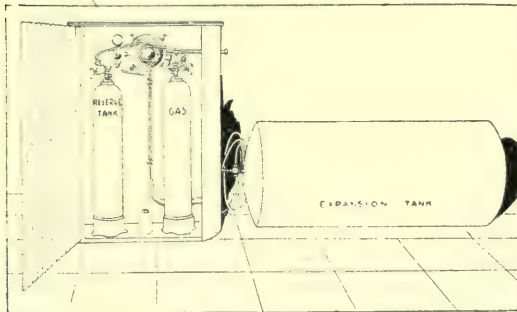
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has a uniform high temperature for cooking purposes.

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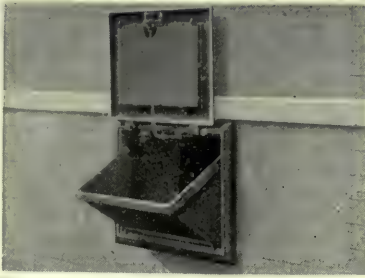
The gas is made from gas oil, the residuum of petroleum, in retorts similar to those used in making city gas, and the gas is purified in the usual manner. It is then compressed and cooled, and the one is as important as the other, until it becomes a liquid, when it is conducted to the filling room and placed in steel cylinders ready for shipment. The installed plant consists of a small steel cabinet in which are attached two cylinders of the gas, with the necessary valves and connections; a heavy steel tank into which the liquid gas is expanded affords a supply of gas, under low pressure, ready for use. This cabinet is placed out of doors and the tank is lightly buried near it,—in order to get it out of sight. The gas is piped into the building in the same manner as ordinary gas, and under sufficient amount of pressure, and connected with the usual type of gas range. It is also used as illuminating gas. It is becoming quite popular for use in incubators where a steady, even temperature is required. It is also used in a flat-iron attachment.

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The cabinet and expansion tank

entific laboratories, located where gas was not available, some engineers went about it to devise a safe, simple, reliable apparatus for furnishing heat in a way to satisfy their requirements, when these departments were located at isolated points. The result is a gas, liquefied, and stored in strong steel cylinders under high pressure, which is piped for use through an expansion tank, and connected in the same way as the usual gas installation. The gas burns with a steady flame and



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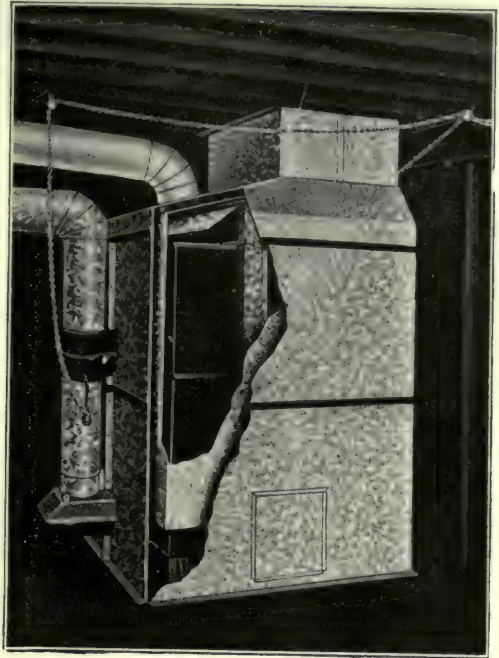
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peated tests show that it is much safer than ordinary city gas, and many times safer than acetylene. Those who are using it find it a satisfactory and convenient gas for cooking purposes.

To Protect Wall Paper.

A piece of tin 10 or 12 inches long and wide enough to catch any dab or sprinkle from the wet cloth will save much time and perhaps be the means of saving the wall paper when the woodwork is being washed. A little carelessness on the part of the "clean-lady" or of the housewife herself when she is hurrying to finish a piece of work may almost ruin a piece of wall—if the colors by chance "run." Hold the piece of tin on the wall against the outer side of the woodwork to be washed and move it along as the work proceeds, protecting the wall from the wet cloth, yet allowing the edge of the casing to be thoroughly cleaned.

To Clean Glass.

The surface of the glass in a window or mirror catches dust just the same as does the polished surface of a piano or table. Window glass should be dusted just as regularly as any of the furniture; and no piece of furniture will so well repay the labor expended upon it. Oftentimes when you think the windows are badly in need of washing, it is really dusting which they need. Always rub glass thoroughly with a dry cloth before touching it with water. If the glass is not much dirty, just wring a clean, soft cloth out of hot water, as hot as the hands can stand, and rub it quickly and evenly over the surface of the glass, wringing it out again as soon as it begins to cool. Repeat this process and let stand a moment to dry, then polish with another clean, dry, soft piece of cloth.

The process may be a little easier, though it is much harder on the hands, if ammonia or alcohol is used to moisten the cloth. One part of ammonia added

to two parts of water will clean glass and give it a brilliant polish without much labor. If the pane of glass is large, only a small part should be taken at a time.

Rubber gloves may be worn to protect the hands. If the hands are rubbed thoroughly with glycerine before putting them into the water, a certain amount of protection will be afforded if the process is not long. They may be rubbed again with glycerine after washing, or lemon juice or vinegar may be used.

To Remove Stains.

Fruit Stains—Pour boiling water through the stained parts of the cloth until the discoloration is gone. A later suggestion says to use alcohol, or to wring articles out of cold water and hang out of doors on a frosty night.

Chocolate or cocoa—Wash in cold water, then pour boiling water through.

Coffee—Pour boiling water through.

Grass—Wet in cold water and cover with cream of tartar and put in sun if goods cannot be washed with alcohol.

Mildew—Wet in strong suds, cover with paste of salt and soap and put in sun.

Blood—Soak in cold water and ammonia, then wash with soap or use starch paste.

Wine (red)—Cover with wet salt and wash in hot water.

Wine (yellow)—Wet in cold water and wash with soap.

Oil or grease—Cover with lard and wash with soap and cold water, finish with hot water and soap.—*Exchange*.

Match Scratches.

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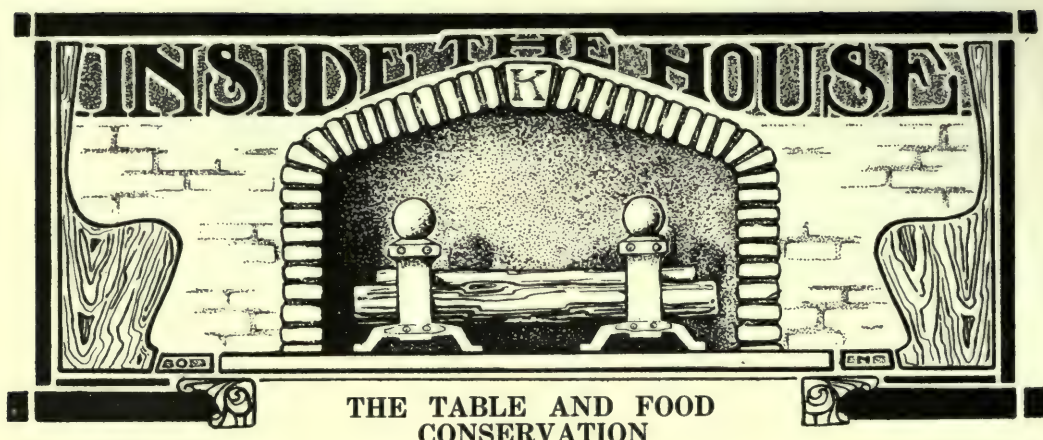
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About Canning

THE AMERICAN women, so little touched by this great war, can not realize conditions brought about by the war. The sternest realities of a grave food shortage were met with few readjustments and, not having suffered, we cannot realize the food hardships in European countries. It still is and will continue to be a patriotic duty to save food. In addition to that she has found how easy it is to can the vegetables and fruits which the family like. Food specialists give most explicit directions.

The one period cold pack method has been widely used and with excellent results. It is a simple but sure way of canning that insures good color, texture and flavor. Being a one period method, it saves time, fuel and labor. Fruits are put up in syrup and vegetables require only salt and water. Another advantage is that it is profitable to can in small quantities by this method, housewives having found it practicable to put up one lone can.

Hot water bath, water seal, steam pressure and aluminum pressure outfits are on the market, but these are not cheap, and a home-made water bath outfit may be readily substituted.

A home-made hot water bath outfit may be made out of equipment found in most any household. Any utensil large enough and deep enough to allow an inch of water below the jars with a false bot-

tom beneath them and having a cover which will fit closely over the jars, may be used for sterilizing. Wash boilers, large lard pails or new garbage cans serve the purpose. On the bottom of this may be placed a wire or wooden rack to allow circulation of water beneath the jars. A milk carrier makes a good false bottom. Two button hooks or similar devices may be used for lifting glass top jars, or lifters for screwed cover cans may be bought for a small sum.

A glance or two at the steps in this method of canning will show what a simple process it is.

Grading.

Vegetables and fruits should be sorted according to color, size and ripeness.

Blanching.

This is necessary with all vegetables and some fruits. It insures thorough cleansing, removes objectionable odors, flavors and excess acids. It starts the flow of coloring matter. It reduces the bulk of greens and causes shrinkage of fruits.

The blanching process consists in plunging the vegetables or fruits in boiling water or exposing to live steam for a short time. For blanching in hot water a wire basket or cheese cloth bag may be used. The blanching time is from one to 15 minutes, as is shown by the accompanying chart. The products should be kept under water during that time.

INSIDE THE HOUSE

Spinach and greens should not be blanched in hot water, as they lose thereby their mineral salts, volatile oils and other valuable substances. These may be blanched in steam by placing them in a colander in a vessel with a tightly fitting cover. There should be an inch or two of water in the vessel, but the water should not touch the greens.

Cold Dip.

When the vegetables or fruits are blanched they should be plunged once or twice in cold water—the colder the better. This process hardens the pulp beneath the skin so that the products are not injured by peeling.

Packing.

The fruit should be packed in jars as soon as possible after removing from the cold plunge. A little salt and boiling water is added to vegetables and a plain sugar syrup to fruits. The caps are put in place and the covers partly screwed on.

Processing.

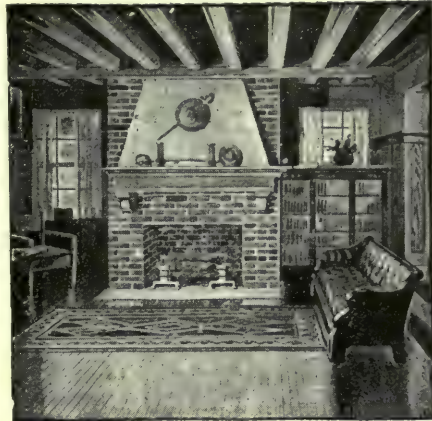
The jars are placed on the rack and time is counted immediately until they are done. The water in the sterilizer should be at or near boiling when the cans are put in. When the processing is complete, each jar should be removed and sealed.

The accompanying tables show the time required for blanching and processing the most common vegetables and fruits.

Vegetable—	Blanching	Processing
Asparagus	10 to 15 min.	120 min.
Beets	5 "	90 "
Brussels Sprouts...	5 to 10 "	120 "
Cabbage	5 to 10 "	120 "
Cauliflower	3 "	60 "
Carrots	5 "	90 "
Corn	5 to 10 "	180 "
Greens	15 "	120 "
Lima Beans.....	5 to 10 "	180 "
Okra	5 to 10 "	120 "
Parsnips	5 "	90 "
Peppers	5 to 10 "	120 "
Pimentos, Roast....		35 "
Peas	5 to 10 "	180 "
Salsify	5 "	90 "
String Beans.....	5 to 10 "	120 "
Tomatoes	To loosen skins	22 "
Fruits—		
Apples	1 to 2 min.	16 "
Apricots	None	16 "
Blackberries	"	16 "
Blueberries	"	16 "

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INSIDE THE HOUSE

Dewberries	None	16 min.
Cherries	"	16 "
Gooseberries	1 to 2 "	16 "
Oranges	1 to 2 "	12 "
Pears	1½ "	20 "
Peaches	To loosen skins	16 "
Plums	None	16 "
Pineapples	3 to 5 "	30 "
Quinces	1½ "	20 "
Raspberries	None	16 "
Strawberries	"	16 "

In case fruit does not appear tender it may be given more time.

In the following tables are shown the amount of fruit and vegetables required for one quart when canned. The figures are given for average size and good condition of fruit or vegetables.

Fruits—	Amount	Cans
Apples—About 10 medium large.....		1 quart
Cherries—About 1½ qts.....		1 "
Peaches—About 14-16 peaches halved		1 "
Pears—About 12-14 pears halved.....		1 "
Plums—About 26-32 medium.....		1 "
Raspberries—About 2-2½ qt. boxes..		1 "
Rhubarb—About 5 lbs.....		1 "
Strawberries—About 2 qt. boxes....		1 "
Vegetables—		
Cauliflower—About 1 med. large head		1 "
Carrots—About 3-3½ lbs. as purchased		1 "
Corn—About 1 doz. ears.....		1 "
Beans, String—About 2 lbs.....		1 "
Beets—About 3-3½ lbs. as purchased		1 "
Greens—About 6 lbs.....		1 "
Peas—About 6 lbs.....		1 "
Tomatoes—About 3 lbs.....		1 "

—Elsie Fjelstad.

Strawberry Short Cake.

- 2 cups flour
- 1½ tablespoonfuls butter.
- ½ tablespoonful sugar
- ½ cup sweet cream or milk
- 2 teaspoonfuls baking powder
- 1 egg yolk
- salt.

Bake shortcake in two layers. Beat the white of the egg stiff and thicken with sugar. Put this icing over the fresh strawberries between the layers and over the top of the shortcake.

Mrs. King's Short Cake.

Take one heaping tablespoon of lard, put 1 teaspoon of baking powder in the

flour, use enough cold water to moisten the lard and flour to make a soft, rich pie dough. Roll out a little thicker than usual pie crust and cut out with a medium large cookie cutter—heart-shaped cutter may be used—baking two hearts, laid together with butter between. Just before the crusts are done chop the strawberries and sweeten well and let stand. Separate the crusts when taken from the oven, butter the lower one, put on it a generous spoonful of berries, lay over it the upper crust with more berries over the top and serve on individual plates.

Green Salads.

Variety in green salads is only limited by the vegetables in the market, or by the taste of the family to whom the cook caters. In the salad seems to be one of the best ways to use "left overs" in the way of vegetables. Broken leaves of lettuce which are yet crisp and sweet may be rolled and snipped off with scissors. Bits of peas, green beans, carrots, asparagus, may, any or all of them, be added to the salad.

Carrot Salad.

Lettuce, chopped fine; fresh uncooked carrots, grated; onions, grated.

Put the lettuce, grated carrot and onion in alternating layers and season well. Serve with mayonnaise dressing.

It is very attractive served on Segi plates.

Stuffed Tomato Salad.

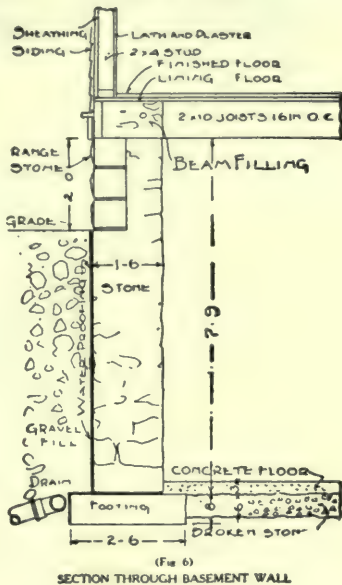
Select smooth, round, medium-sized tomatoes. Plunge into boiling water, slip off the skin with a sharp knife, and let cool. Slice off the stem end, take out seeds and center meat, and fill with diced cucumbers.

Chop cucumbers, which have previously been sliced and soaked in salt water for twenty minutes. Add 1 tablespoon of chopped onion to a cup of cucumbers, diced celery may be added, and nut meats if desired.

Two cups of this mixture will usually fill six tomatoes. Serve with either mayonnaise or French dressing.

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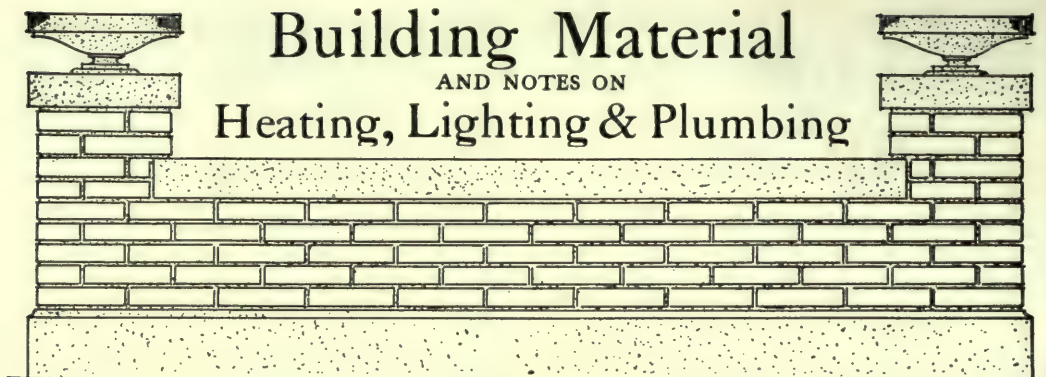
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Making the Porch More Livable

THE new homes which are going up in every community show very clearly the desire of home owners for porches which shall give both utility and comfort. The same thing is also noticeable in the building of apartments. The modern apartment has a roomy, airy sun room, built, in many cases, as a distinct room with doors opening into it, or else made as a part of the living room.

Since the prevailing idea in porch building is that of utility and comfort, it

has been found necessary to provide some means for shading the porch without shutting out the light, at the same time permitting a free circulation of air.

This problem has been solved so satisfactorily by makers of porch shades that home owners now practically live on their porches during the hot summer months. In fact, a great many families spend nearly all of the 24 hours of each day in outdoor rooms, for the sleeping porch has gained as much popularity as the sun-room.

The subject of porch shades has become such an important one and the demand so great that there have been many interesting developments in the manufacture of this product. Not only may the home-owner obtain highly serviceable porch shades to-day, but artistic ones as well, finely-finished in many soft harmonizing tones that add a touch of beauty to the general appearance of the home. This is a point that weighs very strongly with home-owners inasmuch as



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the porch is generally the most conspicuous part of the house.

However, service is the most important consideration in buying porch shades; length of service, but more particularly kind of service. The ideal shade should prevent the direct rays of the sun from reaching the porch, yet there must be enough space between the splints for light to enter, so it is practically as light on the enclosed porch as with the shades rolled up. It is a different character of light, however, just as indirect electric lighting differs from direct lighting. The light is soft and restful and protects the eyes when reading, writing, knitting or wherever concentration of the vision is required.

Home builders may buy porch shades, today, that are built with proper regard for lighting and ventilation, with many details in construction worked out to the advantage of the purchaser. Special methods of attaching the shades and preventing them from whipping in the wind and the ease of adjusting the shades are among the advantages offered. Many excellent features are to be seen in the design and adjustment of porch-shades, and it will be observed that shades can be had for porches of any size.

In building or remodeling your home, it is advisable to give special importance to your porches. They not only provide greater comfort and "add more home to the house" but they are an excellent investment, putting a greater re-sale value on the home should you desire for any reason to dispose of it at a future time.

A Perch of Stone.

A perch of stone is $16\frac{1}{2}$ feet long, $1\frac{1}{2}$ feet wide and 1 foot high and contains $24\frac{3}{4}$ cubic feet. In estimating, 25 cubic feet are taken as a perch. In some localities $16\frac{1}{2}$ feet are figured as being one perch and the estimate is made accordingly.

In the wall a perch contains about 22 cubic feet of stone and 3 cubic feet of mortar. The allowance for waste in laying stone is usually one-fifth the rock measurement before laying. A cubic yard of rubble masonry laid in the wall consists of $1\frac{1}{5}$ cubic yards of undressed stone and $\frac{1}{4}$ cubic yard of mortar.

Four perch or 100 cubic feet of wall will contain one cord of stone, or 128 cubic feet of undressed stone, and will require one

barrel of lime and 5 of sand to lay the same.

A day's work for a mason's helper is moving 4 or 5 perch of stone, mixing and carrying to the mason sufficient mortar to lay the same. A man will lay in one day from 4 to 5 perch of stone (rubble masonry) in sandstone, and 3 in limestone.—*National Builder*.

Deck Paint For The Kitchen Floor.

I have a white-pine kitchen floor from which the original finish, if there ever was any, had completely vanished. It was exceedingly difficult to clean and to keep clean. Finally, I scrubbed it and when thoroughly dry had it painted with three coats of so-called deck paint containing considerable dryer, so that it dried overnight. As soon as the last coat was thoroughly dry, I treated it like a hardwood floor with a coat of floor wax. The wax finish not only made the floor easier to care for, because it prevented stains from penetrating, but it protected the paint itself from wear. In my case it has proved a decided success.—*Good Housekeeping*.

Polish With a Flatiron.

An old-fashioned flatiron padded and covered with a piece of a woolen blanket polishes a waxed floor in a satisfactory manner. It also works like a charm as a polisher for the library table, desk, et cetera, after it has first been rubbed lightly with floor wax.

Luminous Paint Instead of Electricity.

A Boston hotel with a large electrical sign, when compelled to cut off its illumination under the recent Fuel Administration order prohibiting such uses of current, had the sign painted with luminous paint, which was said to be a fairly satisfactory war-time substitute.

Giving Credit for "How a Door Is Made."

In this department of our May number appeared an article on "How a Door Is Made" giving information regarding the modern construction of wood doors, in which were quoted excerpts from "Masterpieces of Doorcraft" published by the Morgan Sash & Door Co. and for which no credit was given in the article. This was an oversight and we wish to acknowledge our obligation to the Morgan Co. for valuable information used.



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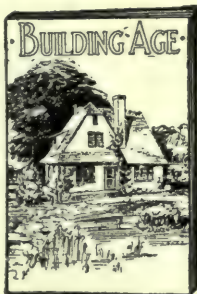
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SPLINTERS AND SHAVINGS

The New "Liberty Calendar."

MON	TUE	WED	THU	FRI	SAT	SUN
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28



WOULD you like to know on what day of the week a certain anniversary or holiday will come this year, or what day it was ten years ago? Get the calendars and look it up. For many purposes we are quite helpless without a calendar. Much mental effort is expended in delving into the past to make certain that legal documents were not executed on a legal holiday or on a Sunday, with dire consequences.

An organized effort is being made to get a simpler time calendar than the old Gregorian calendar, corrected and arranged by Pope Gregory XIII in 1582, which we are still using. This proposed new Liberty Calendar is to be introduced into Congress with provision for its use, beginning the first day of the year 1922. The day of the week on which any day of the month shall fall is always the same; there are the same number of days in every month; and February always has twenty-eight days, as has every month in the year. Only three simple changes are made and the days drop into orderly sequence. "Correction day" takes the place of the 29th of February, and is a legal holiday standing between two months but without belonging to either. New Year's day is also an independent legal holiday, the first day of the year but not a part of any month. The remaining 364 days of the year are divided into thirteen months of twenty-eight days each. Every month begins on Monday and ends on Sunday, giving to each month the convenience found in the usual twenty-eight-day February.

It was first suggested that the additional month should be called "Gregory," in honor of the pope who adjusted the present calendar in the sixteenth century, but by a later suggestion the new month

is called "Liberty." It is placed between the months of February and March.

Only a few anniversaries and holidays (holy days) are regulated by the changes of the moon. The lunar month was discarded long before the time of the present calendar. Neither the number nor the length of the months is governed by any of nature's laws. They are purely a matter of man's convenience. It seems that the placing of Good Friday and Easter on certain fixed dates was seriously considered at the time our present calendar was adopted.

We must bear in mind that a time calendar is simply a system of reckoning time. Nature fixes the length of the day and of the year, since they are the results of regularly recurring natural phenomena. The dawn of history discloses the week as a measure of time. It was probably used first by the Egyptians long before the time of Moses.

No other division of time has been so much experimented with and so bandied about as this of the months. It is a matter of history that Caesar Augustus, for whom the month of August was named, became very much dissatisfied because his month contained a less number of days than July, which was named for Julius Caesar, and in order to placate the injured feelings of this august monarch the Roman Senate took a day from the month of February, which previously had twenty-nine days, and added it to the month of August.

It is asserted that nearly fifteen million dollars is expended annually as the cost of printed and lithographed calendars, while no printed calendars would be necessary if this new time calendar were adopted. Hundreds of thousands of notes, contracts, and other business obligations are executed every business day of the year. It would be a great convenience to both parties if they could know easily on what day of the week such obligation would mature. It is estimated that the total saving of time and money in this country alone would amount to fifty millions of dollars.

KEITH'S MAGAZINE

ON HOME BUILDING

CONTENTS FOR AUGUST, 1919

	Page
Just a Word	50
Outdoor Living Rooms— <i>Charles Alma Byers</i>	53
Modifying the Dutch Colonial For Present Day Use— <i>Harriet Sisson Gillespie</i>	57
Home Furnishings and Industrial Art—A Part of America's Reconstruction Job	60
Katie Did—Katie Didn't— <i>Esther Matson</i>	64
The Color Problem	66
A Small Western Bungalow	68
Cool Sleeping Rooms	69
A Half Timber Cement and Brick House	71
Local Materials	73

DEPARTMENTS

Inside the House—

Decoration and Furnishing—*Virginia E. Robie, Editor*

<i>Summer Guest Rooms</i>	77
<i>Found in the Shops</i>	81
Answers to Questions on Interior Decoration	84
Household Economics	
<i>An Iceless Refrigerator</i>	88
Table and Food Conservation	
<i>Jellies and Jams—Elsie Fjelstad</i>	90
Building Material and Notes on Heating, Lighting and Plumbing	94



The flickering shadow of a tree over the entrance

KEITH'S MAGAZINE


VOL. XLII

AUGUST, 1919

No. 2

Outdoor Living Rooms

Charles Alma Byers

“OW pleasantly the shadows of the wood fall upon our heads when we turn from the glitter and turmoil of the world of man! The winds of heaven seem to linger amid their balmy branches, and the sunshine falls like a blessing upon the green leaves; the wild breath of the forest, fragrant with bark and berry, fans the brow with grateful freshness; and the beautiful woodlight, neither garish nor gloomy, full of calm and peaceful influences, sheds repose over the spirit.”

Thus writes Susan Fenimore Cooper, in her “Rural Hours.” She refers, of course, to the natural woodland and the country. Yet it is also of the outdoors, let us remember, of which she speaks. Naturally we cannot all have homes in the country; yet a great many of us who cannot might at least live much more than we do in the outdoors—with balmy branches and vines to screen us off, at times, from “the glitter and turmoil of the world of man,” and with fragrant flowers, tempered sunshine and healthful air to shed “repose over the spirit.”



An outdoor living room with a vista

This means, or should mean, the outdoor living room, which, as to character and location, may be variously created. It, for instance, may be but a porch; or it may be either a court or **patio**, a garden pergola, or nothing more than some comfortable seats beneath the branches of trees. Primarily, it is necessary only that it be in the open, with a certain amount of protection from the sun; furthermore, however, it should be made as irresistibly inviting as possible, and capable of bestowing genuine enjoyment. Naturally, also, it requires to be planned for affording more or less seclusion. Briefly, therefore, the outdoor living room becomes what its name signifies—a living room



A small glazed porch

outdoors, in which are combined the comforts and at least some of the privacy of the indoor room with the charm and healthfulness of the cool and foliage-scented breezes of the open.

And, above all, it is to be remembered that the outdoor living room is not restricted to a home of any particular type, size or location. It is a possible addition alike to the humble cottage or the costly mansion and to the home located in either the city, the suburbs or the country. These are things that govern only its

character, not its existence.

The porch or veranda naturally constitutes the most common type of outdoor living room, and a very good one if given proper attention—which much too often it is not. The location to be preferred for a porch that is to be made into a thoroughly enjoyable retreat of this kind is not on the front of the house, but somewhere on one side or in the rear. However, even when it occupies a position of exposure to the street it usually may

be endowed with the desired privacy, without marring street appearances, through the use of either vines or hanging baskets of living greenery, or the exercise of proper attention to the planting of the front garden. The rear porch, in addition to its natural seclusion, may, of course, be treated with as much individuality in respect to screening vines and other foliage as seems desirable, without regard for street effect.

The open terrace also may often be made to constitute a very satisfactory out-



Note the oak tree in this outdoor living room

door living room. Comprising an area adjacent to the house paved with cement or brick, or possibly tile, it is, of course, without material overhead protection, save for that perhaps provided by the overhang of the house's roof. A suitably placed tree of flowing branches, however, to shade at least a portion of it, will make the terrace, if not too prominently exposed, a particularly enjoyable spot. Possibly, also, there may be at least a pillar-supported beam over its outer edge, to which partly shading vines may be trained, or from which hanging baskets of profusely growing greenery can be suspended.

The court or patio, because of its being closed in on three or all four sides by the walls of the house, always makes an especially charming retreat for outdoor living. Like the usual terrace, it will be paved with cement, brick or tile—or at least a portion of it will be. Also like the terrace, it will be devoid of an actual roof, although, if large enough to make the arrangement feasible, it is frequently bordered by a roofed corridor. Then, too, especially when small, it is quite often provided with overhead beams, pergola fashion, which, if desired, may be either temporarily curtailed over or covered with vines.

The foregoing are outdoor living rooms of different kinds that comprise direct adjuncts of the house. In addition to them there must also be mentioned, briefly, garden pergolas, garden pavilions, so-called summer-houses, and so forth. The per-

gola type of the open-air living room, due to the fact that it especially invites artistic handling in the way of vines, is hardly to be excelled, not only in livability, but likewise as a beautifying feature of the grounds. Then, too, it may be so readily adapted to either the formal or the informal garden scheme, or to either the small or the extensive ground plot. Somewhat the same may, of course, be said for both the garden pavilion and the summer-



A pergola at the rear of the house

house, either of which may be regarded as offering delightful possibilities. Generally, however, they require to be given somewhat more thoughtful attention to properly fit them to the particular setting. And last there is to be remembered that form of outdoor living which will probably be comprised of but a few seats, and possibly a rustic table of some sort, placed within the protection of the branches of some grand old tree—preferably, of course, with the ground space to be thus utilized paved with brick or cement, or at least graveled.

The matter of furnishing the outdoor



Commanding a wonderful view of mountains and valleys

living room is naturally highly important. First of all, this furniture should provide comfort, and, secondly, it ought to materially assist toward making the retreat attractive. Neither the porch, the terrace, the patio, the garden pergola, or whatnot, in fact, can be expected to successfully compete against the indoor room unless it be furnished invitingly—a fact that can scarcely be over-emphasized.

Whenever suitable protection from the weather is afforded, or whenever the furniture may be easily moved to such protection, the so-called wicker kinds of chairs, tables, swinging seats, and so forth are to be particularly favored. Hickory furniture, of course, is also very satisfactory, although not so comfortable nor attractive; and naturally it withstands variable weather conditions much the better. Then, too, in some instances, ordinary painted furniture, or even the enameled kind, may be satisfactorily employed. The main thing to be said in this

connection is perhaps this: Don't permit the outdoor living room, in whatever class it may belong, to appear a makeshift or a collection of furniture odds and ends; but, instead, make it a place for living in that can be thoroughly admired and enjoyed.

It particularly is to be remembered that the retreat is to fully radiate the spirit of the open. Hence, to whatever extent the location and the character of the feature will permit, flowers, vines and other foliage are to be used, and to be regarded as almost an essential.

In the accompanying illustrations are shown outdoor living rooms of various types and treatments. As suggestions in arrangement, furnishing, floral treatment, and so forth, they are presented with the hope that they will interest and prove more or less helpful. Of at least some of them the quotation with which this article is introduced can surely be considered as quite applicable.

Modifying the Dutch Colonial For Present Day Use

Harriet Sisson Gillespie



WHILE there is nothing more attractive than the Dutch Colonial style of architecture, like other types of Colonial, it is often found to be quite inadequate in some respects for present day living. The neces-

part of the design that it seems as though they were intended to be there.

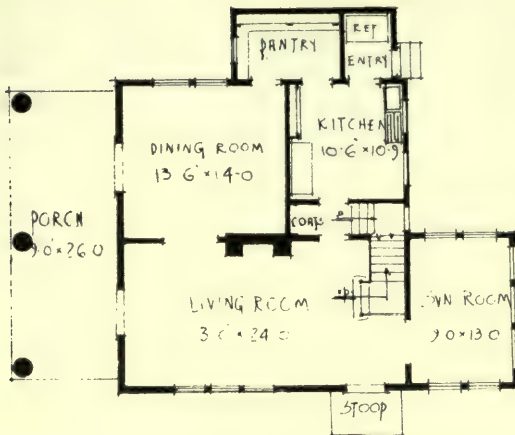
It is seldom one finds a more interesting modification of the gambrel roof style than this little cottage built at Larchmont Gardens, Larchmont, New



A sun parlor on one side and pergola on the other adds especially to the gambrel roofed house

sity for greater head room in the upper story, which is given by the gambrel roof, is an important problem that modern architects have to consider. Also the need of porches, sun rooms and the like, which are now looked upon as an essential feature of the house, means a further addition to the plans. In some cases these changes are noticeably forced upon the attention of the observer and again, as in the present instance, they are so much a

York, which was designed by Philip Resnyk. Primarily planned for a young married couple, yet the house is quite ideal in its arrangement for a small family. The living room measuring 13x24 feet, with the sun parlor on the right and the open veranda on the left, form a pleasing summer suite, while the big rubble stone fireplace in the living room and the sunny French windows in the wing, provide adequate winter cheer.



The floor plans do not include a hall but instead, the stair case rises unobtrusively and not unattractively from one corner of the living room. Just back is the dining room, which opens, as does the living room, through French doors to the spacious pergola veranda.

Upstairs are three good sized chambers and a bath with plenty of head room. Closets are provided, giving ample room for wearing apparel and household linen.

The house, which is furnace heated and electric lighted, has a good cellar underneath, and is finished with good woodwork throughout. Exteriorly the addition of a sun parlor in the shape of a wing which is counter balanced on the opposite side by a broad veranda with pergola attached, contributes materially to the artistic appearance of the house, and in no wise detracts from its original style.

No other mode of building has so im-



A well designed modern example of Dutch Colonial

William Draper Brinckloe, Architect

pressed itself upon the country as has the greatly varying style which we call the Colonial. In New England during the colonial period, several types predominated, especially the simple, dignified, square house with delicate mouldings and details, and the smaller house with a gable roof. In the South the houses were more spacious, perhaps, and more ram-

neer. He selected the type of roof which gave the most space under it. The two angles at which the roof is set give all the space possible underneath. The lower slope of the roof is steep enough that it does not cut much from the size of the room on the second floor. The double pitch requires more labor and perhaps a little more material, but gives almost as



Designed by Frank Eureka

The gambrel roof has a wide overhang like many old Dutch houses of Colonial times

bling, as befitted the warmer climate and the easy living of early slavery days. There we find the great pillared porticoes, two stories in height. Brick was used as a building material both in the north and the south. The Moravian communities of Pennsylvania and New Jersey used the native stone and built quite a different type of house. Yet in all these varied ways of building was set forth the dignified, calm living of the prosperous man of affairs of the latter part of the eighteenth century.

In the Dutch settlements, even as far west as western New York, the gambrel roof made an appeal to the thrifty pio-

much space as would a full second story.

The same process of reasoning makes a similar appeal to present day conditions, and this is probably the reason the gambrel roof and the Dutch Colonial are so popular, and seem to grow in popularity.

To those about to build and who prefer the Dutch Colonial type, an especial caution should be given as to the proper designing of the roof, and indeed of the whole house. Too many top-heavy, awkwardly designed gambrel roofs meet one in a day's journey to question the need of the designer's art. As one hears people boast of the home "entirely designed by the owners—without an architect's

help," one is apt to feel the pity of it, especially if the house is not entirely simple, for with competent advice the same money would have built a house so much more satisfactory—to the neighbors, if not to the owners in their feeling of proprietorship. But no type of house needs such careful study as does that with the gambrel roof, if it is to be satisfactory outside as well as inside.

Well designed modern houses of this type are to be found in all parts of the country. They lend themselves well to all kinds of building materials. Stucco is especially adaptable in its pleasing texture, and the unbroken surface which gives a greater unity to the house as a whole. Brick, or even stone, may be used, either for the first story only or for the gable ends as well. Shingles always give a pleasing exterior, but when wood is used, siding in some of its vary-

ing widths is perhaps most often selected.

As with any type of Colonial, the delicate and charming lines of the details add the individual features to the house. The entrance portico with its pillared approach; the door with its square paned or leaded sidelights; the wooden "blinds" at the windows; possibly the deep overhang of the eaves, of the type so pronounced in some of the old Pennsylvania houses, perhaps with the modern innovation of picturesque, cozy seats on the terrace; all of these give the little individual touches so much prized.

While the gambrel roof gives a most interesting gable end to a house, at the same time no type of roof lends itself so well to the extension given by pergolas, or the wings added at one or both ends of the house, which was so commonly done with Colonial houses when more room was needed from time to time.

Home Furnishings and Industrial Art---A Part of America's Reconstruction Job



THE words Industrial Art imply the relation of art to industrial or mechanical production, in other words, the significance of pleasing line, form and color as applied to utility. Usefulness, while remaining an essential objective, is shorn of its cultural value if it is not made sufficiently attractive to contribute pleasure to human environment. This relation between industry and art is embraced in the word design;—a type of thinking which Americans have distrusted in themselves, and have been too ready to allow others to do for them, through these many years.

American business men are known to

be shrewd, yet their shrewdness has been too momentary in its application. In the great field of the industrial arts, commanding an outlay of \$500,000,000 each year, these very business men have not taken thought for the future. They wail for the designers that Europe has recalled, they lament the fate of American furniture, and then turn back to make just what they have made before with a minimum improvement on the plea that design is too expensive, whereas correct reasoning would show that good design is an investment costing less, by far, than any other single factor in industrial arts production when considered in terms of ultimate cash returns on the amount invested.

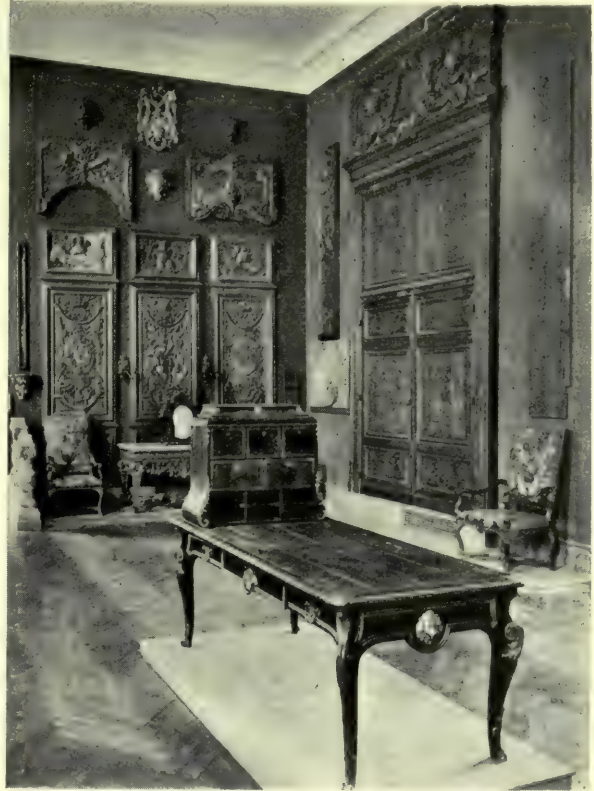
While we have been counting on mass production as a quick road to large figures on our national ledger, we have not been farsighted enough to see that mass alone becomes an obstacle in such articles as constitute our domestic surroundings if a constant and consistently growing appeal does not form a part of its reason for being. The relative value to be placed upon the material and the design we have for many decades gauged incorrectly. Execution has improved while design, which is the soul of the product, lags behind. The process of manufacture is no greater for a well designed article than for poor design. In fact the one item of design is so small a factor of the finished product that both efficiency and economy would demand the best design available, at any price.

The cultural value of design is being recognized in our thought and study. The necessity for thoughtfulness in the design of everything that passes under the hand or before the eye is being pressed upon us from many sources. The gloss of surface carving will not longer pass for design. The gimcrack assortment of motives; the merest filmy cloak for the structural conception, identical in all styles; the gathering of suggestion repeatedly from books, and usually from poor books or designs themselves copied from others of their own ilk without recourse to originals, brings about a stalemate in design.

Herein comes one of the practical values of the modern art museum. People who have even a slight familiarity with the fine pieces in any line, which are shown attractively and in a practical way in the present-day type of museum, have a standard with which to compare the commercial product presented to them. The practical value comes not only

in the improvement in current design in manufacture, but also in the appreciation of the effort which the manufacturer puts forth in the improvement of his product.

Execution, methods of manufacture, cannot supplant design; they can only facilitate design. Without design they



A quaint antique writing table in the Metropolitan Museum

serve requirements of utility only and might as well be diverted to merely mechanical objectives in which appeal to the mind through the eye or sense of touch is the least consideration. Objects of industrial art without an adequate inspiration in design serve their function as well as a piano played when out of tune.

There is but one help for manufacturers in the industrial arts field—only one—education. They must educate designers, they must establish schools for train-

ing designers, they must realize that design is a cash asset, an all-for-business investment in every piece they turn out, in every yard of goods they print or weave. They must appreciate that design does not mean "fancy" pieces or over-elaboration. In short, they must come to the realization that design means quality and that only good design commands a good price. Birch is not mahogany, garish convolutions are not ornament. Refinement is the index of taste and taste is the keynote of American industrial advance. Education points the difference between the artistic progress of France and the industrial art stalemate of America.

In many branches of life men have seen the salvation of their business enterprises in the training of those to whom they pay salaries. It seems rather a hard indictment when in the industrial arts field the voice of not one manufacturer has been heard in favor of schools to teach designers. Rather, they seem to say, a million dollars for mass output to achieve large selling figures now than five thou-



Courtesy of the Metropolitan Museum

Corner of an interesting room



Courtesy of the Metropolitan Museum

An art museum fosters the appreciation of good design

sand dollars toward a school whose human product will make the one million into ten within a few years. Rather hundreds of thousands of inferior designs to serve as drugs for American taste than a few hundreds of high quality designs that will gain for us the international respect without which our product will command no price abroad. Rather self-seeking individual factory output than unified patriotic endeavor for the good of America.

Schools we must have—in every branch of industrial art production we must have school training as a feeder for the factory of the future. Designers surely will always come up from the ranks, but if there are potential designers in the ranks of factory hands, they deserve the chance to make the journey toward a designer's salary by the line of least resistance.

The school is a part of the factory and the fact that it is not under the same roof with the machinery of production does not alter this truth. To hesitate to train designers to turn out the best for the American market is to waste material, to waste effort, to waste money, to waste the

precious time which we have lost in depending upon Europe so long.

To the manufacturer we say: The schools you help to found now are not to thank you for your patronage, for you will be doing yourself a favor in contributing to their support. In founding schools you are simply putting money in the bank. They will return many times your cash investment. They will bring you designers capable of raising American standards to an eminent position among nations. Is it worth while to help yourself? Is it worth while to help your field of production? Is it worth while to help America?

By all means let education do the job—let "schools, schools, always schools" be your slogan, and let us have these schools now. Every day lost is a handicap. If you have faith in the future of American industrial art, build for that future. Do it now.

And while the schools are being put under way, the educational values of museums must not be ignored. Practically all of our museums maintaining collections in any of the industrial arts fields have made many efforts to reach designers, to appeal to manufacturers, to establish the business value of design. To develop design without the use of museums is to study chemistry without the laboratory.

Thus the Metropolitan Museum of Art in New York City is a large central laboratory for the designers and manufacturers of the Metropolitan district. In fact, its lines of effort reach to remote corners of the country. It maintains lending collections of many kinds—photographs, lantern slides, maps, charts, actual samples of textiles and laces, casts and even postcards. It distributes annually many thousands of photographs which are used directly for working up designs in the designing rooms of the industrial arts producing plants, the cost of such photographs being so nominal a consideration

that that department of the museum is constantly overworked. In the museum building it maintains enormous collections of direct value to men in the practical fields, a convenient textile study room, ten thousand samples of textile art of all times, many costumes—this much in the textile field alone. The entire collection of industrial arts objects embraced



Pier glass, with a painting *à la Watteau*, above a graceful Louis XV table. This group is part of one of Mr. Morgan's gifts to the Metropolitan Museum

under the general title of decorative arts numbers fifty thousand. There are published a large number of bulletins and leaflets describing the work of the museum in the educational field. These are widely distributed in many thousands each year.

There is maintained a docent service involving the entire time of three museum instructors engaged in bringing home to visitors of all kinds and classes the value of individual pieces or of entire collections.

There are given annually several

courses of public lectures. There is maintained for the benefit of manufacturers, designers, craftsmen and artisans a special department in charge of an experienced chief whose office it is to make the collections directly accessible, to assist in finding suggestions, recommending developments in design, and in general, in working out the direct influence of the finest things of all times for the greater good of American design in the present.

The Metropolitan Museum regards it as the sincerest form of reconstruction effort to contribute in this way toward the steady development of the arts of peace in anticipation of commercial rivalry that will surely follow the world conflict. In Washington legislators have given thought to methods of steadying our lives when the job over there should be finished. They have foreseen that we must now prepare those counter weights

which will help to bring us back to an even keel. Among these counter weights the arts will play a leading part. In order that they may assist in making comfortable, convenient and attractive the environment of our returning fighters, in order that they may assure the predominance of America in the industrial arts producing field, manufacturers must give thought to the education of designers. They must build for the future. They must found schools and profit by the splendid efforts of our great museums. For New Yorkers, the Metropolitan Museum offers advantages unequalled by those of any public institution devoted to educational purposes beyond the public schools themselves. Most of the larger cities offer, through their art museums, a systematic program of helpfulness which is capable of unlimited development as people take a larger advantage of its opportunities.

Katie Did : Katie Didn't

Esther Matson

Now Katie did want a house.

She didn't want either a mansion or an air castle.

Katie did want a garden, too.

She didn't want a florist's garden or a millinery window, but a very-own garden, full of old-time posies and vari-colored pleasures.

And here is the story of some of the things that Katie would and that Katie wouldn't have in that house and garden of hers.

* * *

In the first place,—Katie would have it a bungalow.

But she wouldn't have it so "enised" in verandas that it would be dark or dank or gloomy withindoors. Instead : she would have so many windows in it that the whole interior was like one great sun-flooded piazza.

Moreover : Katie would have it airy and spacious.

Wherefore : she wouldn't have it cluttered up with any more furnishings and upholsteries than were absolutely indispensable.

In the second place Katie would have most of the rooms on the ground floor, in true bungalow fashion, in order to get rid of the great bug-bear of constant stair-climbing.

But:

Katie wouldn't have ALL the rooms there, because she wanted one or two little nooks higher up, where she could get away from work or interruptions and where she could be nearer the sky.





*Then Katie would have an upper balcony.
But she wouldn't have it facing the road.
Instead she would have it to the rear, where she could get
both privacy and solid comfort out of it, and where she
wouldn't be the observed of all observers.*

*Again, Katie would have a huge living-room.
But she wouldn't have any parlor in the old sense, with bric-
a-brac to dust, a piano that never got played on, and a marble
bust to be always toppling over and threatening people.*

*To be sure, Katie would have a few good pictures on her
walls.
But she wouldn't make those walls look like a museum pic-
ture gallery.
And she would have books all around her room.
But she wouldn't have them behind glass doors, because she
wanted to feel their companionship and to know they were
handy to get at on a minute's notice.*

*Katie would have plenty of closets.
But she wouldn't have any of them TOO big, for fear skele-
tons might hide in them!*

*Katie would have an open fireplace.
But she wouldn't have it made so large that it needed a man to fetch the logs for the burning in't.*

*Katie would have a Dutch door.
But she wouldn't have it at the front entrance, where it would open her house to the scrutiny of every
passerby.
No, she would have it on the garden-side, where the always-open upper half of it would serve as an ad-
ditional window through which to survey the garden glories.*

* * *

*And for the matter of that : Katie would have her garden full of flowers or fruits or evergreen leafage
at all seasons.
She wouldn't have merely the annuals that have to be planted every year.
She would have perennials and hardy shrubs and vines that are sure to increase yearly in grace and love-
liness.
She would have live hedges all round her place.
No, she wouldn't have any fences to need painting and mending
and to take up space that might be used for blossomy, growing
things.*

*She would plant for a few definite color masses.
She wouldn't endure spots of red, yellow and blue dotted helter-
skelter over her lawn.*

*But she would possess a few, tall-growing, wide-spreading
trees.
Only she wouldn't abide them so near her house as to keep off
any of the sunshine or breezes.*

* * *

*Well, yes, Katie would have her own way.
She wouldn't let the builder, the painter, the plumber, or the
gardener—no, not even the candle-stick maker—tell her what
she did and what she didn't want.*

*And the moral of it all? The moral is just that Katie did achieve a "truly own" house and garden.
And more than that: Katie didn't ever feel the least bit sorry.*



The Color Problem

COLOR is one of the most potent means of human expression," says a recent writer, "and one of the influences to which the mind responds most readily. With it we make our homes appear light, cheerful, restful, feminine; or dark, formal, forceful, masculine; with it by variation of hue and intensity we create an atmosphere most suited to a room and to the nature of those who occupy it."

Through the decades of the nineteenth century, which might be called the dark decades, corresponding in a way to the dark ages of longer ago, color was eschewed as being barbarous, or perhaps vulgar. As a matter of fact, the word vulgar comes from the good old Latin word meaning the common people. It is barbarous in the sense that a primitive people love pure color and do not put themselves under any restraint in the use of it. An older civilization is more subtle in its use of color and more sensitive to the influence of one color on another.

Modern research tends to show that the antique world was a riot of color. The Egyptian tombs, which having been sealed through the ages, have been saved for us, are full of color; we are left to judge what the world of the living must have been, on through Greek and Roman times. "In man's minds for thousands of years there never arose any question of a divorce between form and color; their union was taken for granted. The renaissance worshipped at the feet of antiquity, yet never thought of banishing color, but two hundred years later," quoting from Edwin Howland Blashfield, "there grew, almost suddenly an impression that the art of the Greeks and Romans was a white art or a stone colored art at most.

"We know the stone, mosaic and colored marbles of Rome; we see how fundamentally the Byzantine temperament expressed itself in tesserae of vitreous paste. To recall the solemn magnificence which may be imparted by color we have only to remember Constantinople, Ravenna, Venice, Palermo. The Romanesque churches, with their wide spaces of interior wall-surfaces were once a blaze of color and we may be sure that the purity and flatness of that color was in inverse ratio to the size of the window apertures, for darkness demands flatness and purity in order that we may have force. Fra Angelico's Angels, just little flat spots of vermilion, or strong blue or gold, are suited by art to the semidarkness of the convent wall, just as the blind fish are suited by nature to the total darkness of Mammoth cave.

"Today you may trample color under foot in the bits of broken glass and pottery which are ground into the soil under the palm groves of Memphis; you may scrape it from the walls of Etruscan tombs; you may see it in the mosaics of early Christian centuries, the true 'painting for eternity'; everywhere color, color color. In the past all the world learned the lesson; shall we neglect it?"

The play of color in oriental rugs and other weaves is the climax of generations of study and feeling for color in its juxtaposition, where patterns have been repeated—not through rote but through sensitive traditions, coming down from generation to generation with the pride of family or tribe and of skill.

Pioneer in tapestries and in tapestry weaving in this country are the Herter Looms in New York city, and they are showing the possibilities of America, even in this venerated craft. Albert

Herter, one of the most progressive artists in the country says:

"Almost the first requirement of good color is that it should be 'clean.' For several generations back all freshness of color seems to have been regarded as alarming."

"It seems very possible," he continues, "to make combinations as I have tried to do in fabrics, where there is what painters call broken color throughout, giving to the surface, however gray, a luminous quality. This is what happens in the best Oriental rugs, where the mosaic of color is in scale with the size of the decorated surface and the mingling of many spots bright in themselves makes for a colorful grayness that is still full of life."

"Every part of an interior, every wall space, mantelpiece, corner or grouping of furniture should be a beautiful study in still life, its elements so juxtaposed as to make in itself what is called a picture—a paintable thing just as it stands, with lights and shades, harmonies and contrasts, accented or plain surfaces as in a well composed and balanced canvas.

"It is this studying of the problem as an *ensemble*, this subordination of detail, which should be the artist's work in the creation of any room, and it is in this most essential quality that the amateur or the commercial and untrained decorator makes the flagrant mistakes of assembling objects which, however good in themselves, are unrelated.

"The obvious consequences of ill-considered combinations is a subtle irritation, an unrest, which carries its inevitable but usually unanalyzed reaction. For some reason the ear protests against discord in sound, while the eye adjusts itself more easily to disharmony, and fails to recognize what is subconsciously a factor of unrest and nervous strain—accepting an equivalent of what in music would be unendurable. As color is the emotional attribute of the graphic and applied arts,

it is its misapplication or entire neglect that is responsible for that vague sense of discomfort or actual *malaise* that many interiors produce, whereas without critical analysis we are often actually pleasantly affected and even cheered by the right placing of restful or gay color.

"Not only is it necessary that color should be carefully studied in all weaving and rug making, but in all the smaller accessories for the making of a home beautiful. I have recently studied some very interesting changes of effect in semi-transparent fabrics and tapestries. For instance, if tapestry is put in the half circle head of a large window which would otherwise be impossible to drape, it becomes opaque at night, revealing all the rich tones employed in the weaving, but in the daytime the open mesh warp permits light to flood through, bringing out the design in silhouette on a transparent color background. This is not a new invention. It has been done recently in Sweden.

"The semitransparent tapestries are extremely interesting hung at a doorway or window with light at the back illuminating the texture; at night the transparent quality is entirely lost and the richer tones made conspicuous.

"The more I work in the weaving of tapestries and fabrics; in the designing of hangings; in the combination of colors; in an appreciation of the beauty of fabrics made luminous with light streaming through them or rich and opaque against solid backgrounds, the more I appreciate the fact that we have not commenced to apprehend all that may be done with color, texture and line; that the days are not long enough for the development of new beauty for the furnishing of our homes.

"I feel that the time has come when absolute imitation of any period in architecture, furniture or decoration is not greatly valued except for educational purposes. We are becoming more and

more a developed personality as a nation, we are losing our provinciality, we are ceasing to be fearful of our own expression; in other words the American has developed an outline. This outline is developed in his more definite taste in music, drama, his architecture and the fitting of his home.

"Above all things the American interior today should be comfortable and cheerful. I think that the use of painted wood is going to bring a delightful color note into our homes. Everywhere we are working for the beautiful thing that is more individual and of necessity useful and comfortable."

A Small Western Bungalow



THIS is not by the size of the house that its convenience and livable qualities are measured, but by the way its arrangement fits into the needs of the family. While there are a few people who want something which is unique and different from what they see elsewhere, a large number of people, perhaps the majority, have feelings in common with their friends, and desire the approbation of their friends in their choice of most things. It is the unanimity of this great public sentiment which makes it possible for people to work together

and to share in common interests. It is this common sentiment which makes possible multiple production of any kind. It is only in this way that it is possible for one man to build a house, another to buy it and another to live in the same house—because the taste and good judgment of the first man was shared by the other two.

In building a house the sale value is a thing which most people keep in mind. Since this is also, at least in a general way, the livable quality of the house, it



A bungalow with Colonial treatment

J. W. Lindstrom, Architect

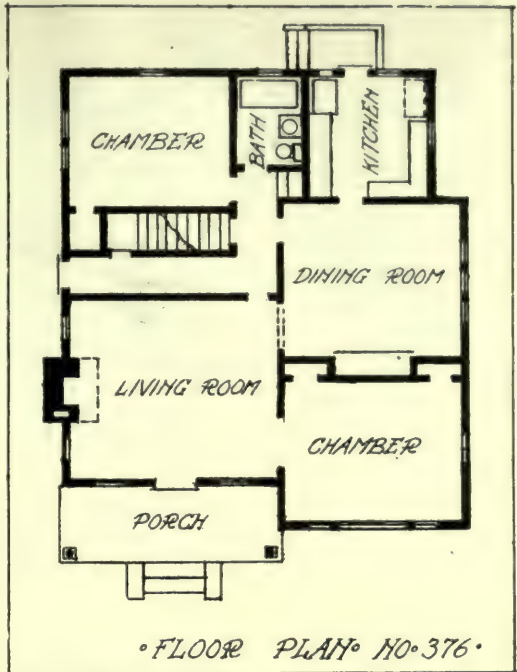
is a good thing, if it is at the same time sincere and honest.

The house which is shown here is small, compact and yet roomy. There are two chambers on the first floor and presumably one or more rooms finished under the roof.

To many people the passageway between the living room and the stairs would seem unnecessary, preferring the additional space in the living room. The door of the stairway to the second floor could very well open from the living room, with the door to the basement opposite the dining room. Doubtless the people for whom the home was built had their special reason for this arrangement.

There is a fireplace in the living room and the front bedroom opens from it, making an excellent sitting room. There is also a wide opening to the dining room. The buffet in the dining room is well placed, though it makes the closets in the bedroom quite shallow.

The kitchen is small but well arranged.



The house is given a Colonial treatment, and painted white. Red brick in the chimney gives a touch of color.

Cool Sleeping Rooms



DURING the blistering hot days of August, nothing is more appreciated than the assurance of a cool place to sleep at night. The so-called "airplane" type of house is designed around this idea. One big sleeping room or a group of communicating rooms raised entirely above the roof with all of the sides filled with windows approximates ideal conditions for airy, cool sleeping rooms.

The home here shown is one of the latest of the "airplane bungalows," a complete bungalow on one floor. With one sleeping room and bath, and also a maid's room in addition to the day rooms, make a home easy to warm in winter, which with the cool sleeping rooms on

the second floor, spells comfort for any season.

A big open porch surrounds the living room, one side of the dining room and opens to the breakfast room.

The living room has a big fireplace, and a wide opening throws it with the dining room.

The breakfast room connects with both the dining room and the kitchen. It has a china cupboard, while a buffet is built into one end of the dining room.

Stairs in the center of the house lead up to the second story and there may be one down to the basement. There is a two-thirds basement with a heating plant exactly under the center of the load. This arrangement makes for ease of heating



The sleeping rooms catch every breeze

E. W. Stillwell, Architect

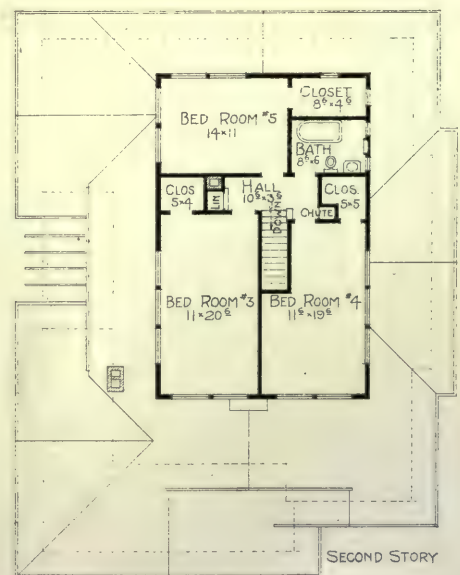
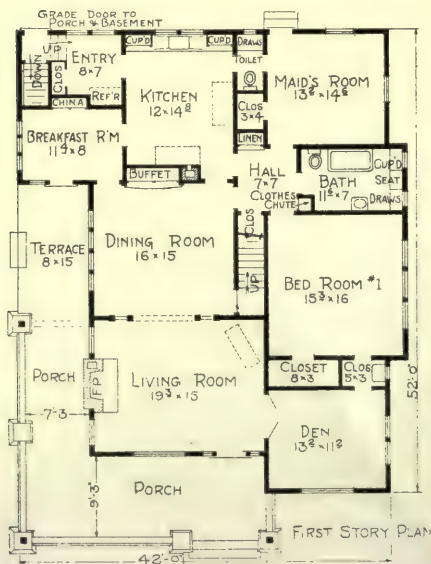
while the inter-communicating arrangement of the plan of both floors promotes the best of ventilation.

The ceilings of the first story are nine feet high; those of the second story eight feet high. The walls are sheathed with building paper and shingles on the exterior; shakes laid in alternating wide and narrow courses. There are double floors. Wide projecting eaves on both

stories gives a protection from the heat of the sun and also, incidentally, gives rise to the name of "airplane bungalow," so often given to this type of a house.

An unusual amount of window space may be noted, both for the first story and for the second.

On the second floor there are only three rooms and a bath. They are so arranged that each room has wide window space



on two sides, while transoms and open doors give a good circulation of air, from whatever direction it may blow. Windows in the closet give an exposure from the third direction. The bathroom on the second floor is over that on the first floor, making the plumbing as compact as may be. On the first floor the den is so placed that it may be adapted to many uses. It might be used as an office, or it

might be made into a nurse's room. It connects with the bedroom through the closet so that these, together with the bath, could be converted into a convenient sick room suite in case of need.

A toilet opens from the maid's room and from the kitchen.

There is an outside kitchen entry, with stairs from it to the basement.

A Half Timber Cement and Brick House



IN THIS design the base course up to the sills of the first story windows is veneered with brick. Above this the exterior is covered with cement stucco, the spaces between the second story windows divided into panels by half timber work.

The house is small, the main part of it exclusive of the glazed sun rooms at the

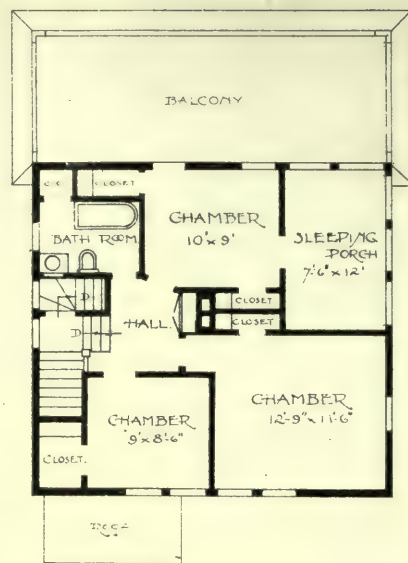
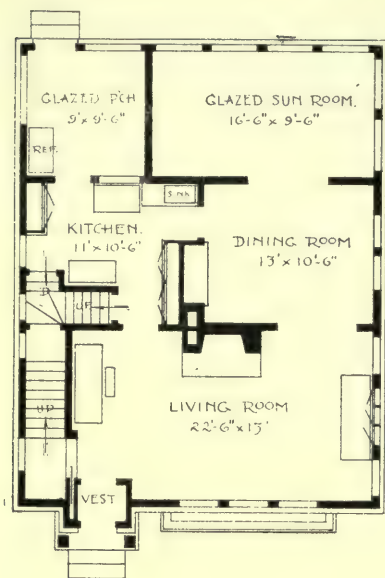
rear, being 27 feet wide by 25 feet in depth. The stories are each eight feet, the roof being kept low with wide spreading eaves. The stucco is light in color, the outside trimmings are stained dark brown, the roof shingles are stained dark red and all sash are painted white.

The entrance is through a vestibuled porch into the living room. Beside the



A stucco and half timber house with wide spreading eaves

Chas. S. Sedgwick, Architect



entrance is the main stairway. A notable feature of this stairway is the sliding door which closes off the stairs when it causes an unpleasant draft in the room, but slides back into the partition, out of the way when not in use. A short flight of steps from the hall beside the kitchen reaches the landing of the main stairs, giving access to the second floor from the kitchen without going through the front part of the house. The basement stairs are under, with an entrance at the grade level. Beyond this service stairway is the well arranged kitchen with a glazed porch, in which the refrigerator is placed. The sink has been placed beside the dining room door, to the great convenience of the housekeeper in the washing of dishes, as they need not be carried far.

The dish cupboard is on the other side of the door.

Wide openings connect the dining room both with the living room and the large glazed porch beyond. The first floor is finished in birch with birch floors. The second floor in white enamel.

There are three chambers on the second floor with good closets, also a sleeping porch and bath. There is no waste space in this plan, the rooms are convenient and well arranged.

There is a basement under the house, which is finished complete. There is one main chimney which provides for the fire-place in the living room, with flue for the furnace and for the kitchen.

The plan is suited to a south or west front.



Local Materials

NATIVE basaltic rock, which is available in many western states, has been used most attractively in this little shingle house. What is more logical than the use of such native building material as may be found in a locality, especially when it is quite as satisfactory. The artist who is building

as a background, when he has used his common sense in every particular instead of doing what some one tells him "every one is doing," people say "what an unusual house," "How did he ever happen to think of doing it that way?"

Wherever local materials can be used give them full consideration, at least, be-



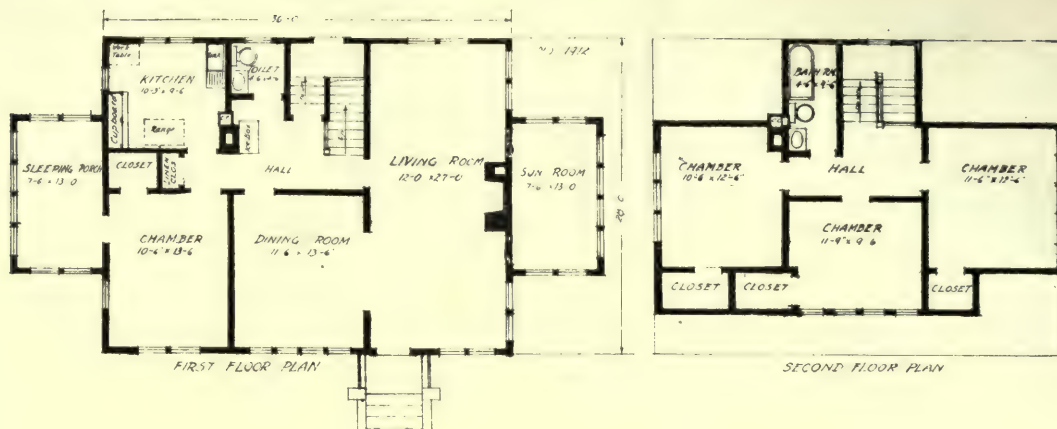
Native rock is used for basement and porch work

a home for himself will make a special effort to find material which nature has set into the landscape and has left ready to his hand, even though it may require more labor to get it into shape for use than the commercial product which is carried by every dealer in building materials. When he has built his home to fit his own individual need, using the rock or boulders which he found on the neighboring hillside, used the wood which is milled in the vicinity—giving it back to its natural state as far as possible in its finish, or using it simply and frankly

fore ordering something which developed under other conditions and which has been brought from a distance. There is a subtle tendency toward harmony in bringing together those things which had their origin under the same atmosphere.

In the home here shown native rock is used in part of the wall, in the entrance piers and in the chimneys. The low roof, together with the chimneys, give an air of coziness and comfort and make an effective detail of the exterior.

The long living room across the entire end of the house is the noticeable feature



of the first floor plan. French doors give access to the sun room. The fireplace facings are of the same basaltic rock used for the foundations and chimneys, with dark unglazed tile for the hearth.

The windows are all of the casement type and hinged to swing in. They give a greater openness than windows with sliding sash, and are more effective both on the outside and in the room.

Porches at each end of the house give an assurance of comfort through the hot season, and they are placed for the greatest usefulness, one opening from the liv-

ing room and one from the downstairs sleeping room.

The finish is of fir, with oak floors for living room, dining room and hall. Three sleeping rooms on the second floor provide good sleeping accommodations for a family. Closets are built under the roof.

A toilet is provided on the first floor opening from the hall and beside the kitchen. It is placed directly under the bathroom on the second floor.

The second home shown is of a considerably smaller type. It is excellent for the newlyweds, or for a small family. It



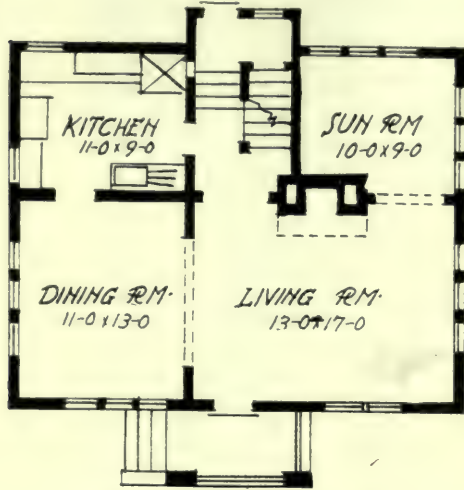
A little home for the newly-weds

is small in size and simple in construction so that it is economical in the building.

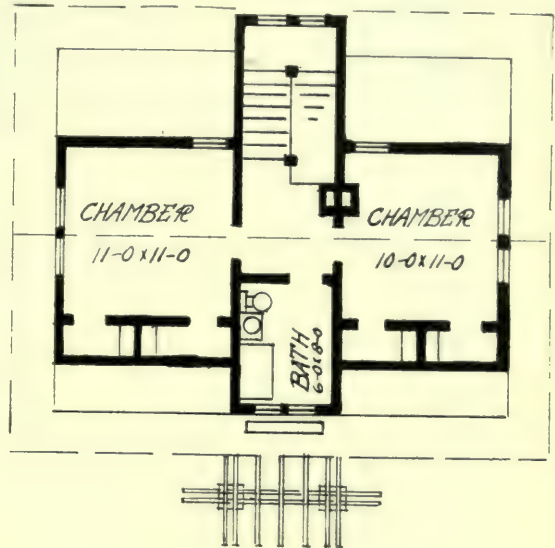
The room arrangement is excellent. The dining room adds to the size of the

close to the fireplace that it may always be warm and cozy.

The stairs are particularly well placed, easily reached either from the living room or from the kitchen. The basement stairs



FIRST FLOOR PLAN.
No 1911



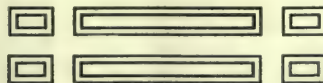
SECOND FLOOR PLAN

living room through the wide opening. This space may be used much more fully if the dining room is not filled with furniture which is too heavy to move aside when it is not in use.

The sun room is well located, adding to the size of the living room. It is so

are under the main stairs, with a landing at the grade level. There is a full basement under the house.

The kitchen is well arranged, with the refrigerator so placed that it can be iced from the entry.





A guest room in a Seventeenth Century castle in the Tyrol; in constant use until the outbreak of the war

INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Summer Guest Rooms

THE step from the country spare room of day before yesterday to the guest room of today is almost too great to be bridged in a single sentence. In reviewing the former one is at loss whether to begin with the "shams" or the chromos, the mantel ornaments or the air-tight stove. Yet we must play fair even with the spare room.

It was usually spotless, often spacious, frequently full of sunshine. When guests were many, and visits almost lapped—not week-ends, mind you, but the good old two or three weeks kind—the atmosphere thawed. Sun and air and occupancy made the room almost livable. It was the first guest after a famine in visitors who found the winter temperature frigid, the sum-



Other pieces accompanying the painted bedstead shown in the other illustration, including dressing table, desk, upholstered chair, rocker, and side chair

INSIDE THE HOUSE

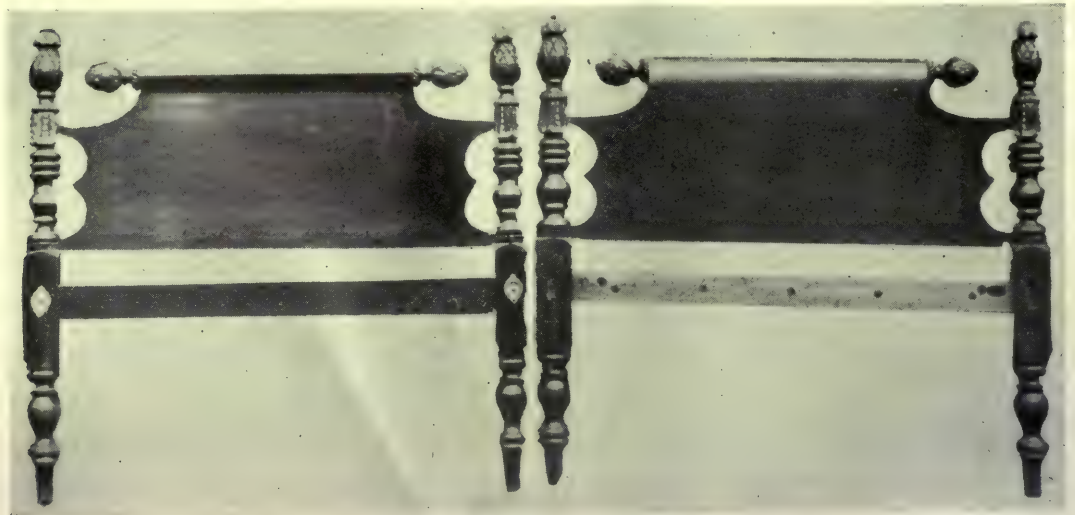
mer torrid, and an ever-present starched spic-and-spanness, a muss-me-up-if-you-dare quality which ruined comfort and murdered sleep.

Today we do not awe over guests with starched formality, although no room is worthy a dedication to friendship that is not beautifully ordered. The old time ornaments have gone and with them much dusting. The very modern room is almost as bare as Mother Hubbard's cupboard. With well proportioned walls, good color scheme, comfortable furniture and convenient accessories no guest will miss the once popular adornments. One must be a little older than the younger generation to appreciate the change or to call to mind the shell picture frames, gloomy engravings, lurid lithographs, embroidered mottoes and bouquets of dried grasses in gaudy glass vases. They belong to the serio-comic side of household art. If they have departed with the air-tight stove and the body Brussels carpet, with the crewel-worked splasher and the Turkey red lambrequin we will not call them back,

rather strive to recreate the spirit of hospitality that dwelt below stairs and which no chamber of horrors could crush. It must be the spirit, the essence, the soul. We can hardly hope to reconstruct the hospitality itself. Turn to the cook books of the day and give one glance at text which knew no Hooverized censorship: "Take eighteen eggs." "Blend three pounds of butter with three pounds of sugar." "To the breasts of six chickens, add, etc."

Gone, gone, quite as completely as the gilded rolling pin and painted snow shovel.

Perhaps in no period of our artistic development have we had such interesting material to work with as at the present moment. The war has given us new standards of comparison and greater respect for American-made products. There is a fresh, vigorous note in interior decoration; a willingness to break away from old traditions, yet without the eccentricities rampant during the first two years of the war. This is particularly notice-



Low post bedstead for a Colonial room

INSIDE THE HOUSE

able in the use of paint, not only for the adornment of furniture but for wall treatment as well. Many of the painted schemes are well fitted for bedrooms, particularly guest rooms, where a greater freedom in decoration might well find expression.

One well known decorator who specializes in country houses, described to me the other day a bedroom she had recently furnished: The walls are painted light gray, the floor dark gray and the trim deep ivory. The window shades are gray like the walls, painted in green border lines and baskets of tulips. Furniture painted light gray, with ivory mouldings and a repetition of the baskets carries on the theme. A rush rug in gray and green blocks covers the floor with exception of an eighteen-inch border of gray paint. Each gray block has a narrow orange border, a color conspicuous in the tulips. This cheerful place is one of three guest or weekend rooms, sharing in common a small but perfectly appointed bathroom. Each guest chamber has a washstand, a convenience greatly appreciated, I am sure, by the occupant. In the room with the tulips the stand is tiled in green and the bowl and pitcher are of highly polished copper.

Green glass forms the set in the next room and the stand has a glass top through which a gay chintz shows forth, in which black, jade green, blue mauve and rose are blended. Here the furniture is painted black with green moulding and green birds. A rush rug in green, black and ivory covers the black floor. The

trim is ivory and the walls so nearly like the trim as to be almost the same. The texture is different, however, as the walls are finished in flat paint and the trim is enamel. The window shades are black



Modern painted bedstead cleverly adapted from an old chair motif; a double chair motif in fact

with green borders and the same green birds poised over blue urns, heaped with purple grapes and pink roses.

In room number three, which is separated from the others by a narrow hall the furniture is painted the orange red of Chinese lacquer. The walls are gray, the trim and floor black and the rug black and gray.

INSIDE THE HOUSE

The furniture has no decoration but the window shades of gray carry a small device within a black circle in which green and the orange-red are cleverly used. On the lacquered washstand are various arti-



Old-fashioned washstand of curly maple with ironstone bowl and pitcher

cles picked up in a Chinese quarter in which jade green is the prominent color. It is pottery of the type seen in the small highly-glazed ginger jars.

Each of the rooms has a screen, a small couch and a full length mirror. The latter is narrow and framed like the trim.

There are no draperies at the windows, the shades providing color.

The usual house contains but one room which can be set aside for visitors, but it may be made just as interesting as if one of a series. It should be both restful and cheerful. In summer it should be as cool as clever planning can make it. In a locality where the prevailing breeze is southwest, it will hardly be placed on the northeast side. Yet it ought not to have the choicest position. The people who use the house most should have the best the house can give in the way of air, sunshine, space and outlook.

If one were dwelling on material comfort—and without it the most soothing color scheme is an empty joy—emphasis should be placed on good beds, windows that do not rattle, curtain schemes that would shut out the rising sun, but not exclude air, floors that are sound proof, or at least sound subduing, a scheme of lighting which gives concentrated light where needed, and, in houses of limited bathrooms, a well equipped and commodious washstand. In England they so well understand these stands, which is a true if wordy sentence. We build better bathrooms, and our homes of moderate cost are in many ways much more livable, but many hints for solid old-fashioned comfort we might borrow, and the washstand and the small fireplace, the latter always ready to light when not in actual service, are at least two.

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Found in the Shops

Midsummer Notes

A NOVELTY seen in one of the shops is a glass teapot for iced tea. With it are shown tall glasses and glass spoons with colored bowls. The long handles of the spoons are hollow like straws and can be used as such if one wishes. These are not new, but the teapot is a decided innovation, and such an interesting article that one wonders why it was not thought of before. Filled with dark amber liquid, it is a thing of color and beauty. Sandwich baskets of glass may be purchased, also glass plates.

Glass luncheon sets and even dinner sets are in the market, but too much glass

on the table is not desirable, although undoubtedly more could be used than is ordinarily seen. A salad set of glass is a pleasing variation, also flat plates for cake and preserves. The quality varies from inexpensive grades to the finest of rock crystal.

One clever artist, when resting between more important undertakings, decorates plain glass with brilliant enamels. She selects candy jars, boxes of various sizes, bowls and trays. The color schemes are daring, but very harmonious. She has in mind work of a more extensive kind, which will be shown later.

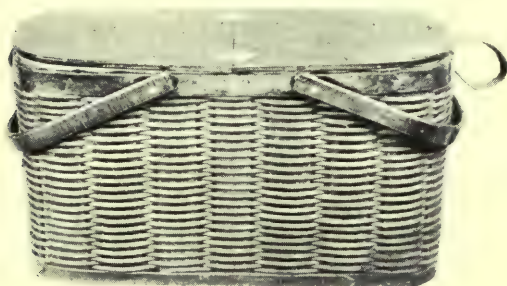
Gingham is coming into its own as a



Leather covered hamper for automobile luncheons

INSIDE THE HOUSE

decorative fabric. While it has been used in a limited way for a long time by a few discerning people, it could hardly be called a popular material. Curtains of black and white checks piped with apple

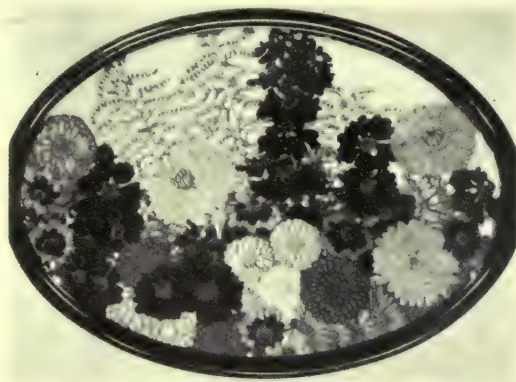


Summer picnic basket

green were seen the other day in a bedroom where the floor was black, the trim white, and the furniture apple green with black mouldings. Plaids make effective cushions for hammocks and porch furniture, while the stripes are sometimes interesting for curtains. Naturally with all these striking things a good eye for color must guide the combining.


Several decorators are experimenting in the "marbleized" effects popular in the mid-Victorian period, emphasizing the extremes to which certain fads may go. The difference being that in the old days the work was taken seriously and now it is considered "amusing." To be "amusing" is the chief aim of a few clever designers. Quite charming are some of the schemes. Marbleized linoleum was seen the other day in a wonderful bathroom. The color was salmon, mottled and veined with great success. The curtains were brilliant

blue of a new material known as rubberized taffeta a practical fabric, inasmuch as it can be sponged. The surface had a bloom on it like the skin of a grape. Doubtless it may be found in other colors. The blue was delightful and the quality far more attractive than the name indicates. This bathroom was planned by a gifted woman in one of New York's largest department stores which has made a big reputation for its decorative scheme.



Painted enamel tea tray

The late summer novelties for vacation days and recreation hours are many and suited to all purses. Automobile accessories in the way of picnic hampers, luncheon baskets, tea equipages, etc., are particularly attractive at this season. A basket for impromptu picnics and a leather covered hamper for long motor trips are shown in the illustrations. Also is depicted an enameled tea tray painted most effectively in shades of yellow, orange, green and soft purple. The wooden rim is lacquered black.



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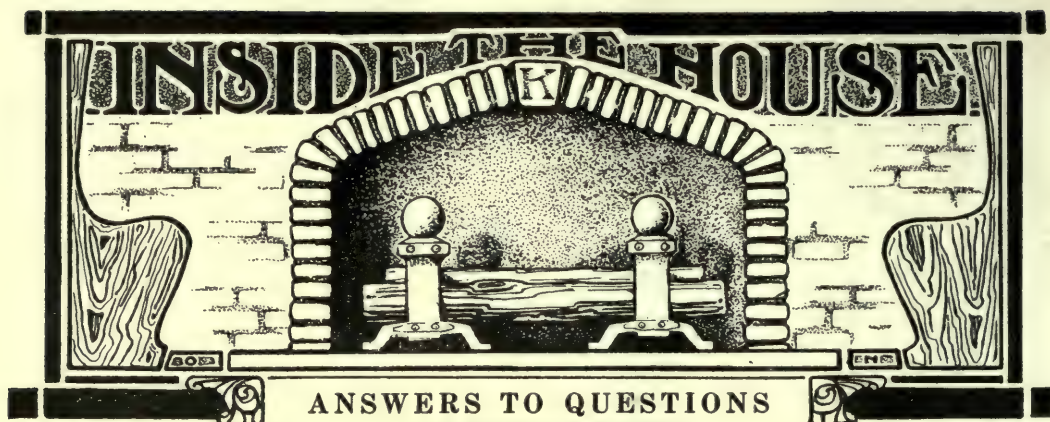
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Redecorating a Cottage.

C. P. B.—We are planning a new home and are being greatly aided each month by the appearance of Keith's Magazine. Just now we must redecorate the cottage we are living in. Will you please give me advice on the following: Wall coverings in living room and dining room thrown together without means of closing. Furniture is fumed oak; rugs, tan, blue, black rose. Tan predominates in living room; blue in dining room. Draperies in living room, mulberry; dining room, blue and tan. The front bedroom is in old ivory. Please suggest walls and draperies. Woodwork all over house the same (oak). Would you suggest a change any place in finish of woodwork?

Ans.—Your rooms seem as well arranged as possible for a small house. We would not change the finish of woodwork except in front bedroom and bath. Oak woodwork is not suitable for a bath and spoils the ivory furniture. We would paint the woodwork in this bedroom and the bath ivory white, and the bathroom walls a deeper ivory. A paper with creamy tan ground and old pink in it for the walls of bedroom and plain old pink Sun-Ray draperies for the windows.

The back bedroom with walnut furniture and oak woodwork should have a paper with a chintz pattern of old fashioned bright flowers on a pale, grayish tan ground and chintz curtains over white ones of a ruffled muslin-white ceiling.

The living and dining rooms must be alike, and one of the new Japanese de-

signs having a grass cloth effect with an all-over design of slender leaves and stems all in tones of light wood brown and grays on a pale, grayish tan ground would be a good selection. The design has almost the effect of a plain wall at a little distance, the tones are so blended together, but the effect is less severe than a plain wall. With this paper, the mulberry draperies of living room and the blue of dining room will both be in harmony. Use a pale, grayish ceiling in both rooms. You should, of course, have door draperies of mulberry in the arch between so as to be able to close dining room on occasions, and also add to the appearance. French doors would also be good there unless the space is too wide, but they would cost more.

Flemish Oak with White.

L. H. M.—We are thinking of having our dining room in white and our living room in Early English or in Flemish oak. Our furniture for both rooms is now Early English, but in the course of a year or so expect to buy new furniture, so do not wish to plan my rooms just to suit furniture, although I should like something that would harmonize with it for a while. Would the white and Flemish oak be all right? Then about the fireplace: The outside of our house is built of gray tapestry brick and we have enough over for a fireplace. Would it be suitable? Had also thought of extending brick across the width of room and putting bookcases in it on either side of fireplace.

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Ans.—Of course the Flemish oak would be very much out of harmony with white woodwork, for the color of the oak is very dark and the weight of the wood and the coarse, open grain of oak are all in direct opposition to the quality of the white. It is like wearing sport shoes with a chiffon party dress. You could have the woodwork painted with a neutral tan color and then when you buy the new furniture have it repainted with the white. The added cost would not be great and the comfort would more than repay it. (The tan should be the color of the bricks, which, though called gray, are a warm color, are they not?)

The fireplace of these bricks would be perfectly suitable, but again I have doubts of the white woodwork in combination with these. I should prefer to have the bookcases entirely of wood, allowing the brick to end with the fireplace.

The Sunporch.

O. H. W.—Although this house, of which I am enclosing a rough sketch, seems quite hopeless I must try to make it livable while we are here, so I am appealing to you for help and will greatly appreciate any suggestions you might offer.

The sunporch is new, so we have not furnished it yet. It is painted white like the house, with black windowframes. The floor is painted gray. What would you suggest for draperies and what kind of furniture? We will not redecorate the dining room, which has brown "oatmeal" paper and ivory woodwork, including four-foot wainscoting. The floor is maple and has never been treated in any way. Should it be stained and waxed? My furniture in this room is Jacobean oak, and the rug is several shades of brown with green and black. What shall I use for drapes?

The living room and small room back of it must be papered and painted, even the floors. There is a large doorway between so I prefer to have them the same. I would like to have the woodwork the same as in dining room but I don't know

what paper to use and how to paint the floors. My rugs here are light brown shaded to tan with only a touch of green. All the furniture is oak and Spanish leather except piano, which is mahogany, and mahogany lamp with rose-colored shade. Both of these are in the smaller room. What shall I use for curtains and drapes in these rooms?

Both bedrooms are nice and light. The larger one has white woodwork and yellow paper with a green in the border. How shall the floor be painted, and should light green be used in drapes, bed covering, etc.?

The south bedroom and hall have to be papered and painted. This room will also have new furniture. I have a number of beautiful rag rugs. Could these be used here? The colors are very dull in most of them. They look gray at a distance.

I am very much interested in your magazine and we have already received many helpful suggestions from it.

Ans.—Shades of blue and white awning stripe material and rustic furniture would make a most attractive sunporch.

Use several coats of pure orange shellac and then varnish, rather than stain, the maple floors of the dining room and wax, if you like. If you cannot treat the living room floors the same, paint them to correspond with the maple floors, or there will be a lap where the rooms join. It would be preferable to paint the floors of the three adjoining rooms a dark brown. I see no objection to using the same paper. Light tobacco brown overhangings of silk velvet or velour or a faun shade, with pale green or cream silk net glass curtains would all harmonize with your rugs.

Paint the floors upstairs a tan, dark in value. Do use the light green color scheme in the larger bedroom. With the rag rugs in the other a lavender color scheme with Colonial or gray painted furniture would be attractive.

INSIDE THE HOUSE

A Dilemma.

H. L. G.—I would like for you to suggest what color and kind of curtains and draperies would be suitable for a living room papered in tan. The grate has tan tile brick, all of the furniture is quartered oak, the chairs have Spanish leather backs and seats, the rug is dark brown and black, small figures, the floors dark oak, the woodwork a medium shade of brown.

I am somewhat puzzled over my dining room. I have bought dark gray oatmeal paper for it; the border has a great deal of blue and old rose in it.

All of the furniture for this room is oak.

I know I have made a great mistake in getting this color of paper for oak furniture, but it is too late now. What color would you paint the woodwork, and also what kind and color of draperies and curtains would you suggest? The rug is a tan with a great deal of blue in the border.

I have a bedroom that is going to have an ivory-colored paper with small blue, pink and cream roses in it. The furniture is brass bed with oak dresser; the rug in this room has a mixture of red, green, tan, black, yellow, white and blue. It has more red, green and tan than any other color.

Ans.—Your living room has too little light for such dark, heavy furnishings. We would not have overdraperies at all on the one double window. Have small, figured cream lace curtains only. The dining room can be made rather attractive even with the gray oatmeal paper, if you will be willing to paint the woodwork a deep, rich blue. Then get a cretonne with blue in it and other colors, a gay one, and use no other curtains. Loop them back. You can veil the French doors with white, figured net, and have a white ceiling. As this room has a south and west outlook, it will stand the gray wall if cheered up in this way.

I don't know what you can do with a bedroom papered with cream, light blue and pink flowers, and a red and green rug and oak furniture. Change your paper for something suitable—but not oatmeal. Get gay little sprigs of red and green on a gray ground.



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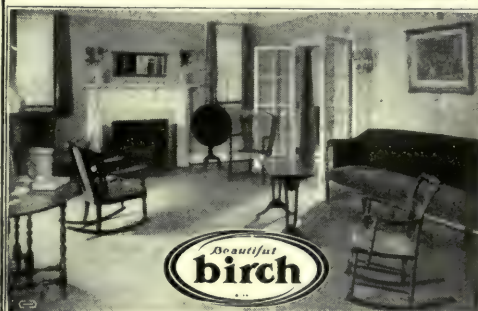
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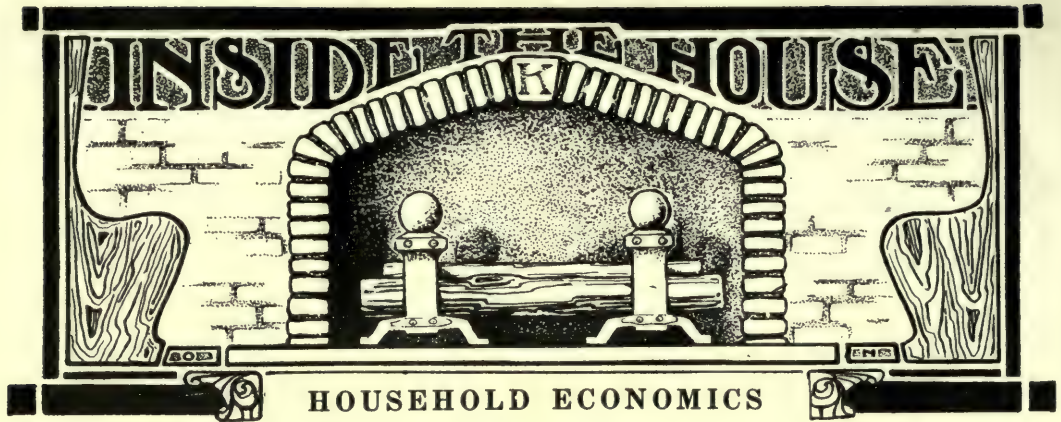
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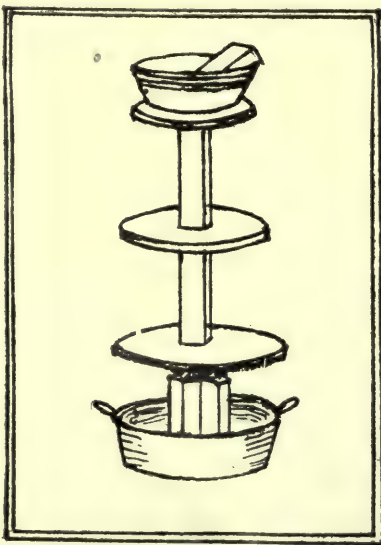
An Iceless Refrigerator



AN **INGENIOUS** way of keeping things cool without the use of ice is shown in the accompanying cuts. It was worked out by a woman, and the cotton flannel cover was home-made.

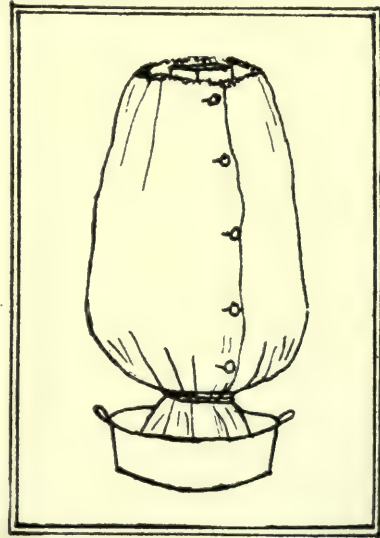
The central post should be substantial with a large, heavy base so that it will not tip. Two shelves 12 inches apart will

and hung smooth side outward, tied closely at the bottom, buttoned securely down one side, and the top laid in the pan of water with a weight to hold it. Of course with this arrangement the cloth



Substantial frame for holding milk, butter, etc.

hold the milk, butter, etc., and a third shelf at the top is necessary to hold the pan of water. It stands in a tub of water and on the top shelf is a pan of water. A cotton flannel covering should be made



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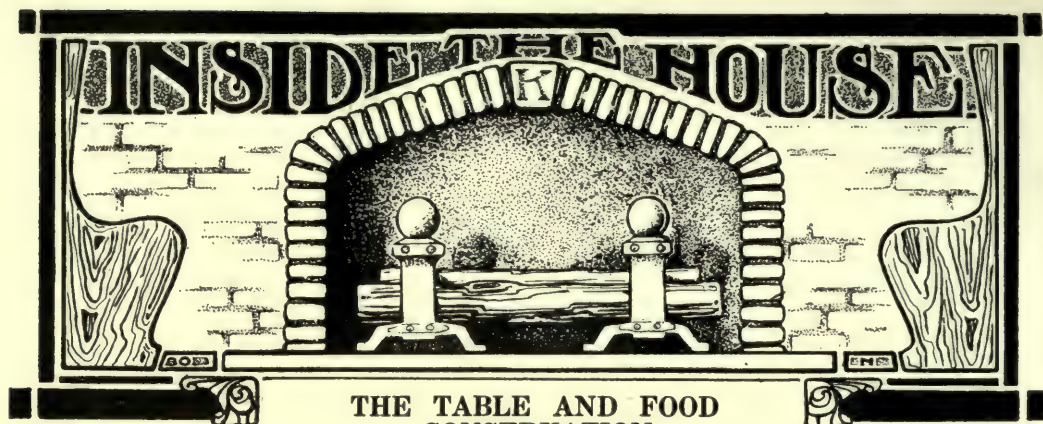
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THE TABLE AND FOOD
CONSERVATION

Jellies and Jams

Elsie M. Fjelstad



HOSE jellies! Those jams! Those marmalades! Those preserves! How they do help out when guests come unexpected for Sunday evening tea; when the preacher comes to call; or on wash day when there is nothing much around for the children to eat.

This is the jelly season. It is marked in most households by basin after basin of fruit and numberless sticky kettles standing around, and by a tired housewife at night.

But really, it is not such a bad job, after all, as a glance at these facts will show.

Jelly is nothing more than fruit juice, sweetened and congealed.

A perfect jelly is beautifully colored, transparent, palatable, tender in texture, will quiver but does not flow, retains its shape when cut, is clear, not syrupy, gummy, sticky, tough or brittle.

The congealing property of jelly is dependent on the constituents of fruit juice which are: pectin, acid, and sugar. The pectin is what makes the jelly jell. The acid and sugar are for flavoring and may be tested by tasting. Acid, if lacking, may be supplied by such fruits as oranges, lemons, and grapefruit. Pectin may be supplied by adding orange peel.

The unripe fruits, as a class, are large pectin containers and require the one to one proportion of sugar to juice. This

class includes: currants, raspberries, blueberries, blackberries, grapes, apples, plums, chokecherries, oranges, grapefruit, lemons, cranberries, quinces, pears and peaches. Those fruits lacking pectin are usually ripe, and among them are cherries, strawberries, pineapples and bananas. To these pectin-containing orange peel may be added. They require the one-half to three-fourths proportion of sugar to juice.

The general process in jelly making may be briefly outlined.

To Make Jelly.

Select fruit with pectin and acid. Clean fruit and have it in small pieces. Add one-half water to juice. Cook until soft. Strain through a cloth. It is best to boil up alone the juice that runs through without squeezing. (It makes a clearer product.) Heat sugar in a granite pan in the oven. Add sugar to juice—three-fourths to one is a safe proportion, though old fashioned housekeepers like to use equal quantities of sugar and juice. Skim the scum that rises as it cooks at a temperature of 222° F. or when two drops go together and shut off next to the spoon, remove from the fire. Pour into sterilized glasses and let stand until hardened. Cover with paraffin. The cautions in jelly making are: To avoid too much sugar, which makes the product syrupy. To avoid too much boiling, which de-

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INSIDE THE HOUSE

stroys the pectin. To avoid too little boiling, which affects the texture.

Jams, marmalades and conserves that are well made show a jellylike appearance which denotes the presence of pectin. They, as a rule, should be cooked quickly in order to retain the best flavor and finest color—qualities of good products.

Jams.

Small whole berries are usually used for jams, although large fruits may be used if they are cut up. The general process is to mash the berries and cook until soft, with only enough water to cover; adding sugar in the proportion of three-fourths to one; cooking until thick, to the temperature of 222° F. or until it gives the jelly test. Jams are put away the same as jellies. The nice thing about jam is that it is a way of utilizing berries and fruits too soft for canning or preserving.

Marmalades differ from jams in that they are usually some thicker and may contain fruit in lumps or bits of orange rind. The process of making is very similar to that employed in making jam. It includes picking, washing, draining and stemming of fruit; separation of pulp from the skins; heating pulp until seeds separate; putting through a sieve and cooking until thick with an equal volume of sugar. Marmalades are packed in stone jars or tumblers.

Conserves are variations of jams and marmalades which are richer and more expensive but very lovely. They are made in the same way, and raisins or nuts and spices are added.

Preserving is really canning with a very concentrated sugar syrup—the sugar acting as a preservative and antiseptic. The idea is to replace the juice in the cells of the fruit with a sugar syrup. To do this the fruit is put on the fire with an equal amount of sugar. With juicy fruits no water is required. Hard fruits require three-fourths as much water and one-half as much sugar as soft fruits. Peaches, sweet plums, soft pears and pineapple require only enough water to cover the bottom of the pan, and one-third to one-half

as much sugar, depending on sourness. When the temperature of 222°-224° F. is reached, or when the fruit is tender and the syrup reasonably thick, they should be removed and canned as any other fruit.

Preserved fruits are delicious but are rather rich and expensive for constant use.

Orange Marmalade.

Fifteen oranges—12 bitter and 3 sweet—or use part grapefruit or shaddock, 3 lemons. Wash and weigh fruit. Cut fine or shred, keeping seeds separate. Add two quarts of water to one pound of fruit, reserving from entire quantity of water one pint for seeds. Let this stand covered for 36 hours. Stir occasionally. Strain liquid from seeds and add to fruit. Boil mixture down one-half. To each pint of fruit add one and one-half pounds of sugar, slowly stirring all the time. Boil steadily 20 to 30 minutes or until mixture jells.

Carrot Marmalade.

Grind one pound of carrots. Boil until tender and clear. Strain. Chop fine two lemons. Boil until tender (about 15 minutes) in a double boiler. To carrots and lemons add equal quantity of sugar. Cook until thick or until it gives the jelly test.

Plum Conserve.

Seven pounds blue plums, 1 quart vinegar, 3½ pounds sugar, 1 tbsp. cloves, 2 tbsp. cinnamon. Boil all together slowly for about four hours or until it is very soft.

Pineapple Preserves.

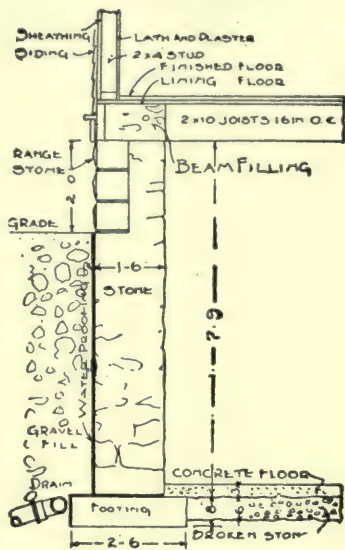
Select ripe pineapple. Split with wooden stick. Remove sections. Pare or shred with a wooden fork. Add one-half pound sugar to each pound of fruit. Cook until tender and transparent. Seal in jars at once.

Quince Preserves.

Six pounds prepared quinces, 5 pounds sugar, 1 quart water in which quinces were cooked. Wipe, quarter, core and pare quinces. Save cores and parings for jelly. Cook quinces until tender. Drain. Make syrup of sugar and water. Add fruit and cook slowly three hours or until quinces are dark red. Jar quickly.

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(Fig. 6)
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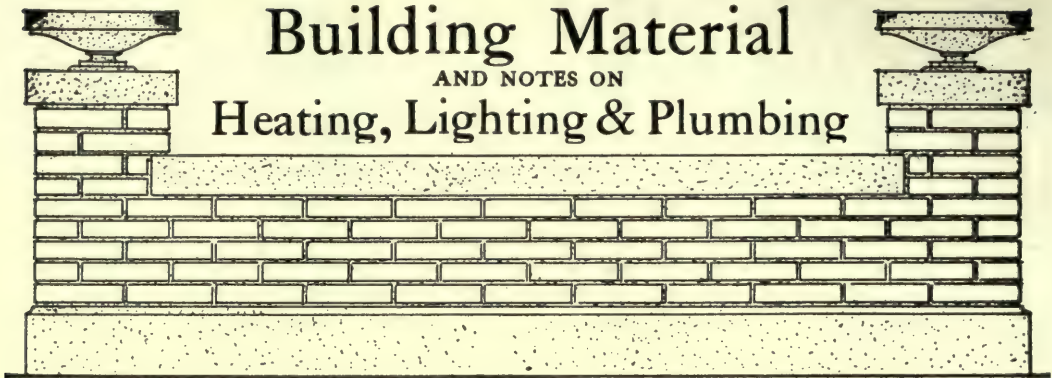
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Buying a Home.



Q WING to the change brought about by the war there will be many houses for sale, and owing to the high cost of building there will be many people on the lookout for homes. While some of them may be bargains it is also true that some of them will not, and it is with a view to helping the purchaser avoid getting a poor bargain that the following is written by one who has built, purchased and sold as well as rented, both as tenant and landlord.

Environment will enter largely in the choosing of a home as well as locality and the occupation of the purchaser. The buyer in a village or small town seeks a moderate priced cottage or house, while those in the city go hunting for apartments or flats near their place of business. This choosing should be carefully done, and right here I'd like to suggest that you take the good wife along rather than as one man I know who is about to move into a house his wife never saw and where I can look forward and see discontent and inharmony all because he made the selection without a thought as to the actual needs of their large and growing family.

I am not going to say much about the city home, because my experience has not been along that line, but let it be in a clean, respectable neighborhood.

Let the would-be purchaser go over the entire house. Are the upper rooms light, airy, easy to ventilate? Do the window sashes fit? Are the floorboards wide or narrow? free from springing and creaking? Does the plaster on the ceiling bulge and crack?

The up-to-date country home has a bathroom. Is everything all right in its

plumbing? Is it well lighted and well ventilated?

The kitchen is where the good wife will be the most interested. Get a good look at all the plumbing. See if things are conveniently arranged in the way of cupboards, sinks, etc.

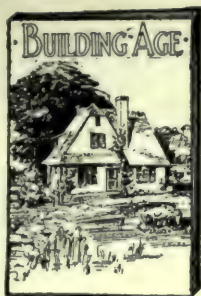
See that the facilities for washing are good. Don't purchase until you have been in the cellar. It must be well lighted and ventilated, frostproof, good plumbing, plenty of water, good arrangement for storing fruit and vegetables, and usually a place for coal and wood.

There is a good deal for the would-be purchaser to consider, and if young and inexperienced, he or she is liable to overlook many essential points, but it will pay well in the end and for life, liberty and the pursuit of happiness in the days to follow one's purchase.

Concrete Cisterns.

Concrete is the best material for building house cisterns. The other materials commonly used for this purpose are open to some objections: wood soon decays, galvanized iron costs too much and is too apt to spring a leak. A wall of stone or brick will generally cost more than one of concrete and will take up more room. The concrete wall need be only about half as thick as one of stone, which helps to lessen the cost.

When the cellar walls are made of concrete the cistern should be built at the same time and of the same materials. But sometimes one wants to build a cistern in an old cellar, or a new one with stone walls. There should be a few holes left in the wall where the walls of the cistern are to joint it, but if there are not, they may be made by prying out or breaking out some stones.



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Whether these stones are removed or not, it is well to drive some iron rods or bolts or short pieces of pipe into the cellar walls to connect the new work to the old. These may be one or two feet long and may have the ends bent over in a hook, and vertical rods can be put in these hooks.

The wall need not be more than twelve or fourteen inches thick at the bottom and can be thinner at the top. It is well to put a short piece of pipe through the wall near the bottom, to which a faucet may be attached for drawing water to use in the cellar, or if this is used only for cleaning the cistern, a plug may be used to close the pipe.

It is better to use two pieces of pipe connected by a tee in the wall and have a short piece of pipe in the side of the tee to hold it solid in the wall.

John Upton.

Painting the Stairs.

One of our exchanges tells the following story:

In a modest suburban community where most of the house owners make minor repairs themselves, instead of call-

ing in specialists, porch chatting lately turned to the subject of painting, and two of the men told humorously how they had struggled with the painting of the stairs.

Both did the work in the evening so as to give the paint overnight to dry before it was walked on. One man started at the bottom, backing upstairs as he worked. "I expected to see him turn a somersault down into the hall any moment," said his wife. The other sent the whole family upstairs, then painted from the top step down, ascending to his bed room, when the work was finished, by "shinning" up the banister.

"But," interrupted a lone woman who does much of her repairing herself, "why didn't you paint every other step one day and the remaining treads the following day when the first were dry enough to walk on?" They'd never thought of that!

To Clean Paint Brushes.

No matter how hard a paint brush has become, it can be made as soft and clean as new by simply boiling in water into which has been put a little lye. A little washing powder or soap will do, but it will take longer.

The brush should be placed on end, and the boiling water should be no deeper than the length of the bristles, as the boiling suds will injure the handle. Turpentine will clean paint brushes, but not after they have become real hard.

One Way to Cut Brass.

To cut sheet brass chemically, the following method meets with great success: Make a strong solution of bichloride of mercury in alcohol. With a quill pen draw a line across the brass where it is to be cut. Let it dry on and with the same pen draw over this line with nitric acid. The brass may then be broken across like glass that has been cut with a diamond.

Killing the Paint Smell.

During the cleaning and painting of an office in a western city, recently, one of the stenographers who found the smell of fresh paint extremely disagreeable suggested to the manager of the office a newspaper item telling of a remedy for this which is said to be effectual. It consists of a few slices of onion in a pail of water, which is said to absorb the fumes which arise from the volatile thinners.

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ON HOME BUILDING



CONTENTS FOR SEPTEMBER, 1919

	Page
Just a Word	98
What Constitutes a Satisfactory Home?— <i>David J. Harnard</i>	101
How Much Sunshine Do You Capture In Your Home?— <i>Louise N. Johnson</i>	106
A Planting Scheme Giving Results the First Season— <i>Adeline Thayer Thomson</i>	109
The Vogue of Light-Finished Living Rooms— <i>Charles Alma Byers</i>	113
Comfort as Well as Convenience	117
The White Bungalow	118
A Substantial Brick Bungalow	119
New Homes	121

DEPARTMENTS

Inside the House—

Decoration and Furnishing— <i>Virginia E. Robie, Editor</i> <i>Framing of Pictures</i> ..	124
Answers to Questions on Interior Decoration	130
Table and Food Conservation	
<i>Some Practical and Economical Menus</i>	134
Building Material and Notes on Heating, Lighting and Plumbing	
<i>Comparative Cost of Construction</i>	138
Woods and How to Use Them	
<i>Salvaging Old Frame Buildings</i>	142



A charming home of the larger type

Lebenbaum & Marx, Architects

What Constitutes a Satisfactory Home?

David J. Harnard



WHAT really constitutes a satisfactory home?

What are the first essentials to its accomplishment? How shall one go about it for the orderly planning of such a house in such an environment as will give satisfaction through a term of years? It is a delicate problem, no single point of which may be slipped over easily.

A certain amount of imagination is necessary in order to visualize correctly the things which are about to appear.

This is the age of the ready-made product; ready-to-wear, ready-to-use. While it is never—well, hardly ever—quite satisfactory, yet it saves so much thought, and thinking is such a laborious process that many people are willing to pay the extra price, and be satisfied with less in results. In times past it has been easier to buy a house that nearly fits than to build one and take the responsibility of creating such a home as one wants, and many an enthusiast has accepted the line of least resistance.



Open to the sunlight and air with many windows

There are two phases of the subject which must be considered, and they must go hand in hand through the whole process; neither must be overlooked nor out of mind for a critical moment. One is convenience, and one is appearance; the two combined make the livable quality, and this must be keyed well within the limitations which are imposed by financial and local conditions.

Selection of the site is the first problem in the creation of a new home, and while there are many conditions which one would like to include, there are really only a few which are absolutely essential. There must be sunshine, part of the day

at least. The location must be dry enough to give satisfactory foundations. The design of the home, in skillful hands, can accommodate itself to many seeming disadvantages, often converting them into positive advantages, if dampness and moisture, those breeders of disease and discomfort, can be excluded and sunshine and healthful air, nature's great restorer, can be obtained in full measure.

That it costs no more to build a house which is well designed has become almost a trite statement, as far as the printed words are concerned. As a matter of fact the thoroughly competent architect saves his commission, and oftentimes much more, when he uses his expert knowledge to get the best use out of his materials and the labor which can so easily be wasted in mistakes and misdirected effort. It is the business of the architect to find out what his client really wants in his home and to obtain that home for him. It is the business of a builder to erect the house called for by a certain set of drawings, or perhaps sketches more or less

quickly and carelessly drawn. Take the rough sketches to a builder and he will give an estimate much less, probably, than the estimate he gives on the architect's drawings. But when the house is built and the extras have been added the balance turns the other way as a general thing. "Extras" are the thing, which the inexperienced owner-builder either did not take into consideration, or which at first he thought he could do without. The experience of the architect, and his practice with other clients, gives him an opportunity to judge what his client will eventually want and put it up to him at the beginning of the work. There are a few architects who pride themselves on never having an extra, unless the owner himself insists on making a change. When the building public is willing to meet its building problems squarely this practice should become universal. The man who wants to get something for nothing, who thinks he may be able to get an advantage some way, puts a premium on "extras," and he gets them. The really satisfactory home is never built from a rough sketch



Space enough for a garden and growing things

by hired workmen, unless under the personal supervision of an owner, who knows exactly what he wants. It is the result of much thoughtful study on the part of somebody who is closely concerned, either the owner or some one whom he has employed.

What constitutes a satisfactory home? It must be attractive and inviting to enter. It must be well designed both for comfort and beauty. The rooms should open well together, giving a satisfactory communication between the rooms, so there should be no unnecessary steps in the routine of the day. It is a good idea to trace the steps taken in the work and play of the day on the floor plan, indicating it lightly with a pencil line, and see if it doubles back on itself unnecessarily, and if so, change the places of the doors or make extra doors or change

the arrangement to simplify this pencilled trace of the footsteps. There should be a place for everything as near as possible to the place where it is to be used.

Forethought is necessary in a home which does not get out of date, but is to remain satisfactory as the years go by. Building at this time, one will do well to make a place for all the labor saving devices which five years from now will be as necessary as plumbing is now in a "modern house." There should be adequate plugs for the vacuum cleaner, electric iron, toaster and table appliances. There should be a place for a dishwasher, for a power washing machine and for an ironing machine. To be sure these may

not even be under consideration just now, but they probably will be a necessity before the house needs to be remodeled. The all-modern house of a few years hence will require all practicable labor saving devices and the house where it is not possible to install them will be as much out-of-date as is now the house without a bath room or heating plant. Another item toward which the signs of the times are pointing is, for the smaller house, the



The rear view is as charming as that facing the street

laundry on the same floor as the kitchen. Many newer designs show the entrance porch fitted with laundry trays, with a hinged cover which forms a table when dropped. Beside this in its proper relation to the tubs, should be space for a power washing machine. With this installed, the mistress of the house can superintend—or even do the washing while the baby plays on the floor within sight.

It should go without saying that the satisfactory house must be well built. It cannot be other than waste of materials to build a house "where the back door rattles when one steps on the front porch."

Precautions should be taken that the cellar be dry. Unless the location is very good, drainage pipes may be laid around outside the foundation and if necessary the outside of the wall wiped with tar, or water proofed. A comparatively small amount of damage in a finished house will soon run up a considerably larger bill than the precautions which would have prevented the damage.

If a hot air heating plant is to be used—and its simplicity and the directness of its action is again turning popular interest toward this method of heating—the furnace must be set to give sufficient rise for the heating stacks above the heater before entering the walls. The horizontal hot air pipe was the one, in the old installation, which did not deliver heat to the room. The trouble was popularly laid to the wind, but the wind should not be given opportunity to interfere with the heating pipes. The furnace may be set in a pit in the basement floor in order to get this space above the heater and below the first floor. The type of heating plant should be decided on when the plans are in their early stages of development and, in severe climates, the plans laid out around the heating plant. This is especially true if hot air is to be used. If all the hot air ducts go directly up from the furnace it will be delivered directly from the hot air chamber to the rooms with little waste of heat, if sufficient cool air is admitted to keep the circulation. This type of heating is for the compact house where the hot air can be delivered directly to the rooms to be heated. If long horizontal pipes are necessary to reach some of the rooms a combination with hot water or some other type may be advisable. With hot water heating, vapor or steam, the heating plans must be studied and laid out by experienced hands. With any type of heating plant it should be a little larger than the bare capacity required to heat the house. It wears much better when not pushed to

full capacity. Ventilation, and getting sufficient humidity into the air should be fully considered in connection with the heating.

The building of the chimneys is a matter of particular importance. The flues should be straight with no set-offs which contract the area of the opening in any part of its length. Be sure that the flue opening is sufficiently large and that it is carried above the roof to give proper draft. The custom has grown commercially of buying flue lining by its exterior dimension, not realizing that its own thickness reduces the size by nearly two inches.

If a house is to be heated economically the outside walls, and the roof as well, should be insulated against wind and storm. Good building felt, insulating quilt, back plaster, anything which gives air spaces in the wall acting as cushions against the wind will give a house which can be kept warm as it is not possible to do with a house whose walls leak heat like a sieve. The building of a house should be considered as a permanent investment.

What protection against fire shall be given is a matter which has not received the attention which it rightfully deserves. Good construction, quite aside from the material used gives a certain amount of protection. Cement or magnasite stucco on metal lath gives a certain protection and may be applied to floors as well as to walls. At the same time heavy solid wood beams, if not subject to a draught of air, have kept their place in a fire where metal has given way. Frame walls should always be thoroughly firestopped at each floor. This prevents their becoming runways for mice or rats, or forming a flue giving draught in case a fire should start in the basement.

To the uninitiated, plumbing is always a mystery. One may even wonder if it is not something of a mystery to some of the men who make installations. Do



The planting is a definite part of the design

not allow the pipes to be too small in any case, just as it is wise to select a furnace or boiler which is just over-size for the capacity required to heat the house. It is well to employ a plumber and a heating man in whose integrity and intelligence one has confidence, and then accept his advice in technical matters.

More thought should be given to the planting about the house. Vines and growing things should have just as definite a place about a house as the details of the entrance and porch. They are needed to bring the house which has a lawn about it into its proper relation with the grounds, and should be worked out with as much care as other details of the satisfactory home. Giving an order to the florist or landscape gardener to put

some planting about the house and guarantee its growth is not enough.

When we see with a thoughtful eye we will not live among unsightly things. It is only through lack of attention that we permit ugly things about us. In no place is this more evident than in the crude lines of our houses, the lack of vines and flowers through the growing season which will cover the ugly angles, soften the crude outline, and give a spot of beauty at the entrance, and make for pleasing exteriors, and real out-door living places. If man has failed in making his house acceptable to the eye, he has only to give Nature a chance and with proper direction she will cover all the defects.



How Much Sunshine Do You Capture in Your Home?

Louise N. Johnson



OW many dancing sunbeams, bringing with them warmth, health and cheer, do you inveigle to enter your living rooms, and how many do you crowd out by a thoughtless arrangement of porches and inadequate windows? Though we do not dispute that sunshine and fresh air are Nature's most wonderful remedies, are we very consistent? Maybe if sunshine were bottled and sold at a premium as a most effective remedy for all our real and imaginary ills, it would be more of a vogue and we would scramble to procure our share. But it isn't boxed or bottled,

we can't save an ounce of it for a dark day, and though the sun flooded every nook and corner of the universe its energy would receive no added tax.

The generation is rapidly passing who adhered to darkened parlors, and going with it are the rigid backed chairs, hair-cloth sofas and other types of misery. The present generation is passing through an educational struggle with its face uplifted toward the sun. The future generation we hope will perfect the ideals we are working for today—a world better and brighter for our having lived in it.

We are accomplishing this by doing away with our wide heavy porches with their slanting roofs which prevented a stray sunbeam ever entering the rooms adjoining; we are doing this by making sunrooms of the spots where the sunshine lingers longest, that may be open in summer to give us a living room and porch in one and a cheery corner in winter as well; where the architecture of our homes is such that it is too late to remedy the lack of windows, we are solving the problem with ivory woodwork and cheerful hangings.

Do you realize that a porch is used only about four months of the year, and then receives only superficial use? It is usually too public to really be lived on. And the other eight months of the year, when the weather is cool and the sunshine would be welcome, it serves merely as a blind.

It hasn't been easy to lay aside



The pergola covered entrance is charming

the custom of so many years' standing and give up our porches altogether. Of course, there are instances where they may be very desirable, especially in the South. If you feel you must have a porch, many of the most beautiful homes are now built with roofless porches, or roofs serving only as a partial cover. Porches are also in high favor where only the entrance is hooded. Again a pergola may serve the purpose quite as well. Vines may be trained so exquisitely over them and give an artistic air to a plain little house. They suggest privacy, but do not bar sunlight. The thought may occur to you that the one illustrated does not serve the same purpose. But the question is answered by a glimpse of the sun porch belonging to this home. Surely no veranda could be more restful or cheery, and it can be used all the year around.

The accompanying photographs were taken in and about a modern American home, recently completed, which embodies many of the points which we have considered. The pergola covered entrance is charming in itself and shuts no sun light from the windows, which are numerous and well grouped. It also gives a bit of the view, a wider sweep of which is enjoyed from the windows of the house, as well as an idea of the careful way in which the planting has been selected and set. It has been as thoughtfully designed as the details of the house itself.

The sun room is truly what the name implies. It is gay with chintzes and enameled wicker furnishings. Even the chintz shade cloth gives the sunny effect. The same chintz is used in the lighting fixture with the enameled wicker.

The dining room is a very pleasant room as every dining room should be. In no other room of the house is cheer such a vital element. Food experts give us



A sun room, restful and cheery

reason to think that proper and nourishing food, taken in a happy atmosphere would greatly reduce the business of the medical profession. With a healthy digestion the mental attitude is sometimes even more important than the food. How can we excuse ourselves if we fail to have all the sunshine possible in the house.

The war has taught us many things, not the least of which is the real value of cheer. Not only did we send forth our soldiers hoping that they would be cheerful and courageous in their big work, we undertook the task of providing that cheer in the form of entertainment and well organized work to keep up what we termed the "morale" of our army. In other words, we surrounded them as far as in our power, with people and things to induce that spirit, feeling that by gaining it we were adding immeasurably to their success. We do not pass lightly on the ideas evolved by some of the world's keenest minds and put to the



A pleasant dining room

test that our environment plays a weighty part in the roles we are to enact. We can use the same principle employed in winning a big objective in daily life by surrounding ourselves with an atmosphere tending to make us "put our best foot forward," to use the old homely expression or rather to put the best part of ourselves forward ready and alert for the big things ahead of and about us. Mental battles, social and business struggles, are waged daily in which we need to muster our finest courage, and the outcome oft depends on the spirit in which we enter them.

Our war is ended. We are looking optimistically forward to the dawn of a

new and better era. "Face the sunshine and the shadows will fall behind" is a good motto. There has never been a stronger movement toward training health of both body and mind than evidenced in the war—there has never been a stronger tendency toward enlivening and healthy surroundings in the home. The two have linked in the march of progress.

Happiness is mental sunshine.

The light streaming in through the casement windows and French doors, the bowl of roses so happily placed on the table, the flowered curtains and immaculate ivory woodwork are all signs of the times.

A Planting Scheme Giving Results the First Season

Adeline Thayer Thomson

ANYONE with a little initiative and determination can accomplish a very attractive planting scheme in the yard the first season. So often successful results along planting lines are considered impossible and grounds about the new home, which strike such an important note in the effect of the place, are left bare and uncultivated throughout the first summer.

To be sure, one cannot attain the same finished planting results in one season that are realized only through years of maturity and cultivation; yet it is possible to create a planting scheme that will not only bring about surprisingly beautiful results the first season, but that will be a joy to the owner and will give a little thrill of please to the beholder as well.

It is much harder to work out an attractive and satisfying scheme for the small lot than for large grounds, the danger lying in crowding in too much planting on the small plot, thereby giving the whole place somewhat the effect of an old fashioned crazy-quilt, while large grounds lend themselves easily and pleasingly to massed planting, enabling one to launch forth extravagantly in creating picturesque and beautiful effects.

We are going to discuss at this time an

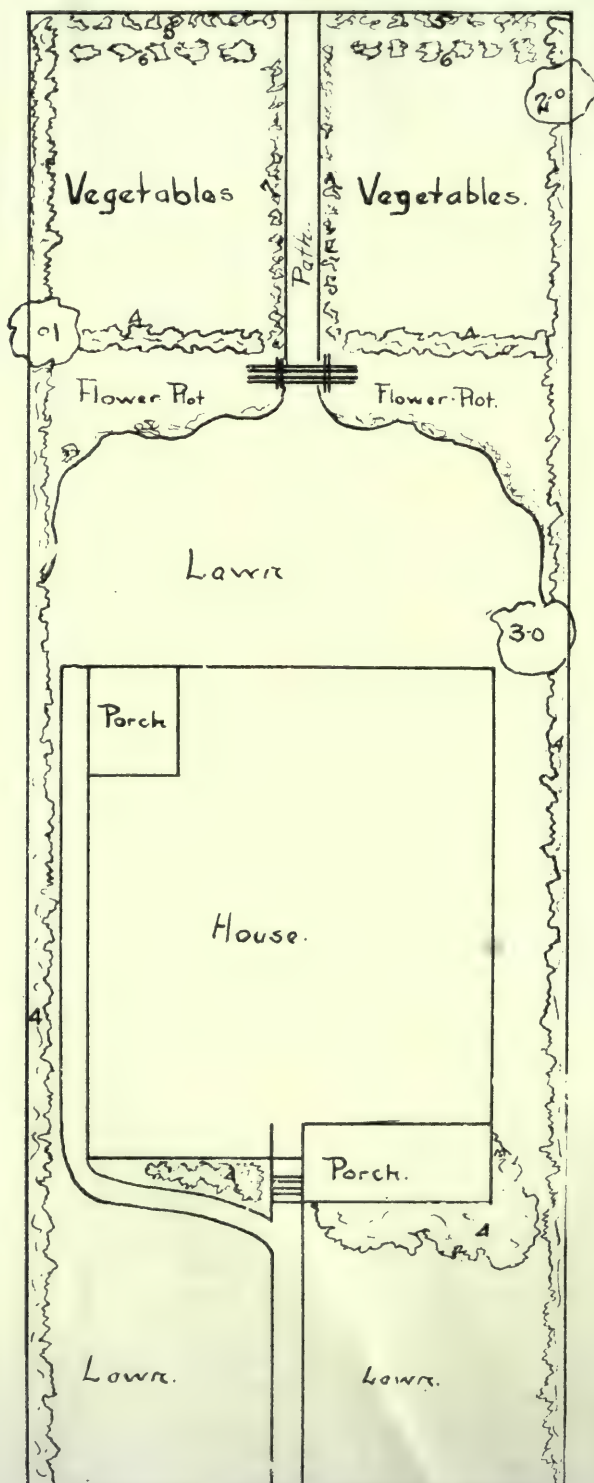
attractive planting scheme for a small lot, and the writer may be pardoned, perhaps, if a plan is submitted which was worked out with unusually satisfactory first-season results, on her own lot, measuring 50x135 feet, during the past summer. It is hoped the discussion of the plan may reveal some helpful suggestions to some who may be in a quandary as to the planting of a small lot.



A sheet of white bloom along the border

We moved into the new home May first. Within a few days work was started in the yard. The ground in front of the house, measuring about 25 feet in length, was rolled and seeded to grass, with the exception of a space varying by undulating lines from 3 to 8 feet in width, immediately in front of the house, where a close planting of shrubbery was grouped on either side of the walk leading to the front door. This was composed of eight or ten bridal wreath bushes (*Spirea Van Houttei*) in the background, and Barberry

Planting Plan for a 50 ft. Lot.



Thunbergii in generous numbers in front. Sweet Alyssum seed now was scattered thickly on the ground under the shrubbery, which within six weeks' time matured plants unfolding a wondrous sheet of white bloom that was unusually effective and beautiful contrasted against the dark green leaves of the overhanging branches of the shrubbery and the dull, greenish-red coloring of the brick bungalow. Alyssum was chosen because of its dense yield of white blossoms—white being always especially pleasing when used in proximity to brick, gay-colored blossoms very often clashing abominably with red brick. Along the boundaries of the lot, on either side, running back as far as the end of the bungalow, a hedge of Barberry (Thunbergii) was planted about three feet apart, thus giving the touch of privacy desired without accentuating the size of the lot, as a fence is very apt to do. This constituted the sole planting of the front yard, with the exception that later in the season, clumps of wild purple violets, pale lavender phlox (divaricata) and a host of vari-colored Hepaticas brought from the woods, were worked in among the shrubbery, and white Peonies, yellow daffodils, purple, yellow and white crocus, and sky-blue scilla bulbs will be added in the fall. In this way an uninterrupted succession of blossoming color will be in evidence next season throughout the entire summer months,—the gay little Cro-

Key to Planting Plan

1. Cherry Trees. 2. Crabapple Trees.
3. Pear Tree. 4. Hedge and Shrubby.
5. Grape Vines. 6. Currant Bushes.
7. Flowers.



The planting of the back yard

cuses beginning the pageant of loveliness in earliest spring, carried on throughout April, May and June by the scillas, daffodils, hepaticas, violets, peonies and bridal wreath, and finally sustained until the coming of frost by the blossoming sweet alyssum.

The planting of the back yard proved more of a problem, but it was finally pleasingly solved accordingly: The space remaining between the rear of the bungalow and the extreme limit of the lot, which was to provide room for a lawn, flower-plot, vegetable garden, small fruits and fruit trees, measured 60 feet, 25 feet of the ground immediately stretching back from the bungalow was apportioned, rolled and seeded to form a velvety lawn. The remaining 35x50 feet was spaded to be converted into the flower-plot and vegetable garden. Ten feet of the space and that adjoining the lawn, was chosen for the flower-plot and a central motive decided

on, and designated, from which to work in creating the flower scheme,—a motive taking tangible form later on in the season when more time was at command, in a simple arched gate placed in the very centre of the plot spanning a 3 ft. wide path,—the path leading from the lawn, through the flower-plot, and down into

the vegetable garden. Climbing roses (Dorothy Perkins) were set also to clamber over the gate. Shrubbery consisting of syringas, lilacs, weigelas, hydrangeas, and bridal wreath were used generously along the dividing line between the flower-plot and garden, to create a background that the effect of the gay colored blossoms in the flower-plot might be enhanced, and to act as a screen as well in hiding the vegetable garden. Starting from either side of the space allotted for the gate, a line which would make the outer boundary of the flower-plot was formed, graduating it in,



An uninterrupted succession of color

and out, of the lawn until it gradually swept up in graceful curves towards the bungalow to meet the barberry hedge and taller growing shrubbery beginning here to mark the side boundaries of the lot. It will be remembered, perhaps, that the barberry hedge extended only to the end of the bungalow, it being deemed more desirable to continue the hedge from there on with taller growing shrubbery as more privacy would be thus afforded for the back yard. Virburnum, lilac, syringa, dogwood and bridal wreath bushes were the varieties used here.

Now, just a word regarding the varieties of plants used in the flowering scheme which were to provide an attractive display that first summer, and which may be added, *did* yield a rich, full, harvest of glorious beauty! Annuals were depended on entirely to make the color showing throughout the summer, yet, perennial varieties also were planted at the same time, in order that they might gain a year's start and be able another year to contribute to the display. Seed of sweet alyssum were sown thickly along the entire outer boundary of the flower plot, which, in a surprisingly short time began to unfold lovely garlands of white, bordering the green lawn. Phlox *drummondii*, sporting a host of gorgeous colors, was used generously here and there back of the sweet alyssum, always, however, with a close planting of mignonette, or dwarf, white, candytuft to act as a foil against the gay colors of the phlox, thereby bringing them into harmony with the other planting varieties. Pink and white verbenas, pink and white petunias, white and pale yellow escholtzsias, also were pressed into service for the foreground planting, while blue and white ageratum (*Mexicanum Coeruleum*), delicate pink zinnas, white empress candytuft, golden

marigolds, purple, pink, lavender and white asters, and summer-blooming pink and white cosmos unfolded their beauties in the background against the dark green of the shrubbery. The perennials used among the annuals were purple, white and yellow German iris, columbines, Shasta daisies, sweet Williams, mullein pinks, delphiniums, platycodons, pyrethrums, phlox, peonies, velerran and oriental poppies.

Regarding the vegetable garden: The path running down through the center by mid-summer was flanked on either side with a gorgeous display of golden-yellow French Marigolds bordered with quantities of green, curly-leaved parsley. In the garden, on one side of the path, rows of vegetables—beets, carrots, onions, string beans, summer squash, Lima beans, lettuce, cabbage, Swiss chard and peppers, held sway in long, neat rows, while the opposite space was occupied with thrifty growing tomato plants and a rich planting of bantam corn. Six grape vines (*Concord*) were arranged across the extreme end of the lot with an equal number of currant bushes set three feet in advance. Three fruit trees—crab-apple, cherry and pear—were distributed also, one on a side boundary line at the rear of the lot, one on the opposite side line but midway to the house, and the other diagonally across from the latter about ten feet away from the house. In this way, shade was distributed where it might not injure the growth of the vegetables or flowering plants.

The planting scheme, as a whole, proved highly successful. It was, indeed, a revelation to its owner and to many beholders as well. This was true not only because of the genuine attractiveness of the display, but because such results could be attained in one season's planting.

The Vogue of Light-Finished Living Rooms

Charles Alma Byers



HE living room of the small home of but a few years ago was quite generally finished in some comparatively dark style, and very commonly in oak or some stained-pine imitation of it. Today, however, the popular leaning is toward quite the opposite. The vogue at present is, in fact, that the room be finished in white, or in ivory, or in a very light tint. And indeed it seems to represent a most commendable notion. It means, for one thing, that, instead of sometimes appearing over-dark and perhaps gloomy, especially on cloudy days, the room is always bright, and hence endowed with an atmosphere of cheeriness. Yet, if the matter of its decorating, furnishing and so forth be properly handled, it will, at the same time, be cosy and in every way comfortable and inviting. Then, too, this style of finish invariably suggests simplicity, and this has also come to be regarded a desirable attribute.

The light-finished living room of today is probably largely the result of the recently re-awakened interest in the Colonial style of home architecture. At least, not only in woodwork but in general treatment, it very often affects the Co-

lonial, although not always. Anyway, this style, without entirely losing its identity, is meeting with rather broad interpretation at the hands of the modern builder, and usually with improving results; and it is therefore but natural that this tendency toward the rendering of varied modifications of the style be found



A writing desk at one side of the fireplace and bookcase at the other side

extended to the living room. Hence, rather wide latitude for the introduction of individuality in the room is allowed, which naturally helps to create a preference over the strictly Colonial.

White enamel is perhaps a little the more popular as a finish for the woodwork of this room, although old ivory enamel is at least used almost as often. Choosing between the two is probably only a matter of individual taste, for either makes a very appropriate and satis-

factory treatment. Both may be obtained for creating either a glossy or a dull, or egg-shell, surface, but the egg-shell kind is ordinarily to be preferred. Frequently where the woodwork is enameled there will also be introduced a limited use of mahogany trim, as is the case in one of the living rooms here illustrated.

When not used too liberally, it, in fact, lends a very pleasing decorative touch, and helps to emphasize the Colonial effect. However, the light-finished living room does not necessarily demand the use of white or ivory enamel; its woodwork is, instead, sometimes painted some very light tint, such as, for instance, a delicate shade of French gray. But that the tint be extremely pale, and probably restricted solely to gray or bluish-gray,



Glass doors separate the dining and living rooms

deserves to be given special emphasis.

The woodwork itself, of a room of this kind, may, of course, be of pine, or almost any other soft or comparatively soft wood. This means that it need not be nearly so expensive as either oak or mahogany, and hence, even though it may cost a little more to finish, the Colonial or light-finished living room may also at the same time represent economy.



French doors at each side of the fireplace lend charm to this Colonial room

The matter of wall treatment in such a room is naturally of more than ordinary importance. Paper is generally to be preferred to painting, tinting or stenciling, and this should rarely or never be of either strong colors or conspicuous pattern. The light, unfigured kinds, such as white, gray, cream, or some other relatively delicate shade, usually possessing a narrow

border of conventional or semi-conventional design and rather subdued colors, are frequently used and with satisfactory results; and the same may also be said of figured kinds, provided the pattern be small, simple and somewhat indistinct and the colors more or less dull in tone and limited as to variety. The striped pattern, sometimes called the Colonial, is particularly effective, which comes in a

are commonly provided through the use of side drapes at the windows and in a number of other ways. The use of such drapes in a room of this kind is, in fact, quite imperative, and invariably they are of rather strong colors. They, for instance, may be of blue, green, dark gray, brown, or almost any other solid, pronounced color; or they may be of some flowered material, such as cretonne, as is



The fireplace nook is a delightful feature of this room

variety of pale, duo-tinted combinations—comprised of, for instance, the light shades of blue, green, gray and so forth alternated with either white or cream. It is to be observed, in this connection, that one of the rooms here shown is treated with paper of this kind, used in conjunction with ivory-enameled woodwork of egg-shell finish.

It will be realized from the foregoing that the walls are often of but slightly stronger treatment than the woodwork. Therefore, it may seem that the touches of contrast usually desired are lacking. This, however, is not the case, for they

the case in one of the living rooms illustrated. Then, too, of course, contrast for the room may be provided through the rugs or carpet, furniture, and so forth, to say nothing of the possible use of mahogany trim in conjunction with the woodwork.

For furnishing the light-finished living room, mahogany is naturally both popular and appropriate, for it not only lends contrast but is in keeping with the Colonial style. Wicker or reed furniture, however, is also coming into considerable favor, and, as may be realized by referring to two of the accompanying pictures, is

productive of very charming results. It at least helps materially in maintaining the desired bright and cheery atmosphere, and, moreover, is comfortable and somewhat less expensive than mahogany. Incidentally, such furniture is often upholstered in rather bright colors, and sometimes with material identical with the room's drapes. Oak furniture is

used very rarely, and is considered hardly appropriate.

The fireplace of this room is usually of the Colonial type, or a modification of it. This ordinarily means that it will have a wood mantel of dignified design, and that its facing and hearth will be of brick or tile, the latter probably being a little the more popular. Both materials, of course, offer a wide choice in respect to colors.

Built-in features will naturally receive more or less consideration in this connection. Bookcases of this kind are especially favored, but built-in seats and writing-desks are possibilities also. Toward the designing of such features the accompanying illustrations may offer a few appreciable suggestions, at least. Book-cases, it will be observed, are shown in a number of them, while in one will also be seen a neat little writing-desk of the built-in type and in another an attractive stationary seat arrangement.

The fireplace nook of which the last-named feature is a part is especially deserving of notice. The fireplace here, instead of being of the Colonial kind, is of



Flowered curtains give a delightful touch of color

rather massive proportions, and, extending at either side to include a small bookcase, is constructed of gray-toned brick and finished with a simple little enameled-wood shelf. The entire nook is floored with light brown tile, and the seat which faces the hearth from either side is of the box type, thus comprising receptacles for fuel. It is quite needless to state that the nook, or alcove, is cosily inviting on the long winter evenings. It also adds to the attractiveness of the room.

The light-finished living room is, of course, not restricted as a possibility to the builder of a new home only. The old-style, dark-finished room of the house built some years ago may be very easily transformed into the new style, by a thorough overhauling in respect to wood-work finish, decorations, and so forth. In fact, this is being done quite extensively, and if done rightly the result is no less satisfying than if it had been so handled in the beginning. In making any such changes, however, it should be remembered that the furniture must be more or less in keeping with the altered interior, and hence may require changing also.

Comfort As Well As Convenience



MODERN houses are now generally planned with considerable attention to the ideas of conveniences and accessibility. However, there are as yet but few homes that combine these ideas with special attention to comfort during the heated season.

a more harmful effect, mentally and physically, than like periods of extreme cold.

This Airplane Bungalow is primarily designed for summer comfort. Yet it is what we may also call an all-seasons' house, because it is constructed with



A gray bungalow with white trim and gray roof

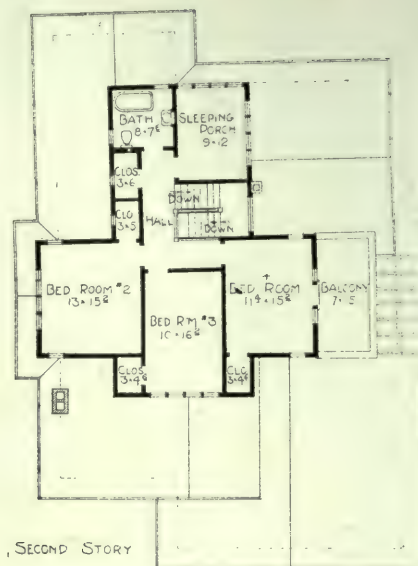
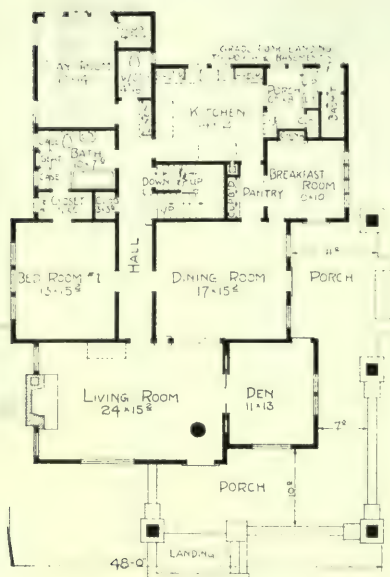
E. W. Stillwell, Architect

Most houses are built to shut out cold air and the consequence is that they do not admit enough fresh air in the summer.

The heated season, even in northern latitudes, extends over a period of one-fourth of the year and in the South, fully half of the year. Then, why should not scientific planning give the same thought to admitting as much ventilation during the summer as it does to the exclusion of cold in the winter? From the standpoint of health, surely extreme heat has

double walls and double floors and for the installation of any of the standard basement heating systems. Care in the construction of the many windows will exclude cold and the use of plenty of heavy insulating paper will protect the unusual amount of exterior wall surface.

The house has a concrete basement extending up as far as the living room. The exterior is shingled with shakes cut to short lengths. The stucco base, which is a continuation from the porch enclosure, suggests that the entire exterior



could be very attractively finished the same way.

The design of the house requires the low roof lines. The roof is heavily framed and the wide overhang of the cornice is supported by timbers that extend back into the roof. The roofing has a white granite surfacing which reflects the light

beautifully. The chimneys are plastered.

The broken wall lines and the several roofs naturally imply more than average building cost. The extraordinary comfort afforded, however, entirely justifies the investment because comfort is the one thing that we must have to make life enduring under certain conditions.

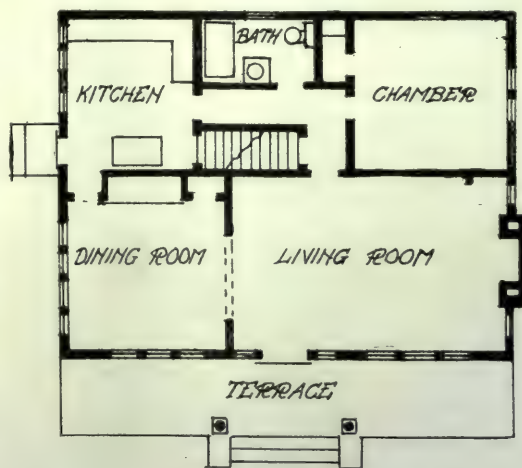
The White Bungalow



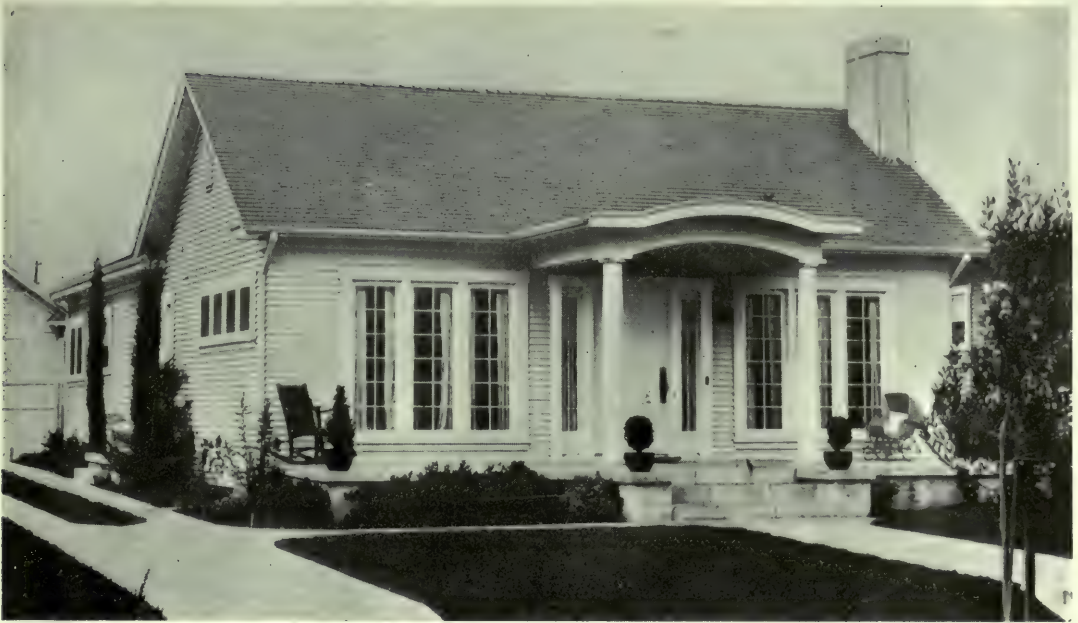
HE vogue of the white bungalow seems to quite justify itself when we see so many attractive little homes, built with the Colonial simplicity and painted white. The home shown here is very attractive and gives the greatest amount of convenience in the compactness with which it is planned.

The terrace across the full front of the house is covered only at the entrance with a simple hooded portico, not unlike those used in Colonial times.

The entrance is into the living room and beside it is the dining room. A group of French windows open from both living room and dining room to the terrace.



FLOOR PLAN NO. 373



The vogue of the white bungalow seems to justify itself

J. W. Lindstrom, Architect

There is a fireplace in one end of the living room. A small hall and stairway opens from the living room connecting it with the chamber on the first floor, the bath room and kitchen.

A buffet is built into one end of the dining room. A group of high windows fills one side of the room under which a serving table may be placed. It connects directly with the kitchen.

Cupboards and working tables fill one side of the kitchen and the basement stairs open from the kitchen.

The planting makes one of the attractive features of this little home. It shows the study which has been put into it and the care with which the shrubs and trees have been selected.

The terrace and steps are of cement, as are also the walks and driveway. The treatment of the main part of the driveway with strips of cement on the outside and the bit of grass between is very practical and good looking as well as an economical method of its construction.

A Substantial Brick Bungalow



WHILE wood construction is probably the cheapest to build, there is quite a feeling for building with brick. The brick bungalow has a substantial element which makes an appeal to those who are building homes for themselves, even though the brick is used only as a veneer outside of frame construction. The home here shown,

however, is built of hollow tile back of the brick, or else a full brick wall.

The piazza extends the full width of the house. The entrance is through a vestibule at one end of the porch. A coat closet is beside the vestibule.

The living room is large, 28 feet long and 16 feet wide. The dining room extends this length by its columned open-



The piazza extends the full width of the house

C. S. Sedgwick, Architect

ing. There are fireplaces in the opposite ends of these two rooms, each closing the vista from the other.

Beyond the living room is a hall from which open the bedrooms and the bath room. In it are the stairs to the second floor, while the stairs to the basement are built underneath and entered from the

rear hall. Both hallways may be reached from the living room.

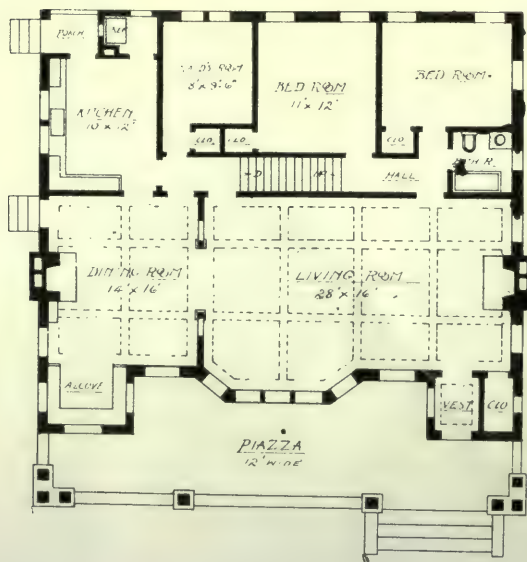
The dining room opens directly to the kitchen or may be entered from the rear hall, as may the maid's room also.

The refrigerator is placed in a pantry or large storage closet, and may be iced from the porch.

The kitchen is well supplied with work tables and cupboard space.

There is an outside entrance from the dining room as well as from the kitchen.

In the reconstruction work of the country builders are expecting a large use to be made of brick. It has been made and used from the times of farthest antiquity of which there is any record. In fact, it is in the building that remains that much ancient history is written, where no written records remain. Brick was one of the earliest building materials to be made, and yet nothing is more up to date today. The latest developments have been in the way of a wider range of colors, newer color combinations, and perhaps to an even greater extent in the matter of the texture given to the surface.



New Homes Needed

MR. RENTER is opening his letter from Mr. Landlord with some trepidation this year, to see how much his living expenses will be increased by the increase in the rent. All rents, practically, have advanced this fall and generally not by a small percentage. There are three reactions to this rental

a "landlord house" probably one or more of these things did happen.

Current reports state that we are a million homes short in the United States this year. These new homes that are to be built should be built in the spirit of the times which shall give to each family a home in which unnecessary labor and



A quaint exterior

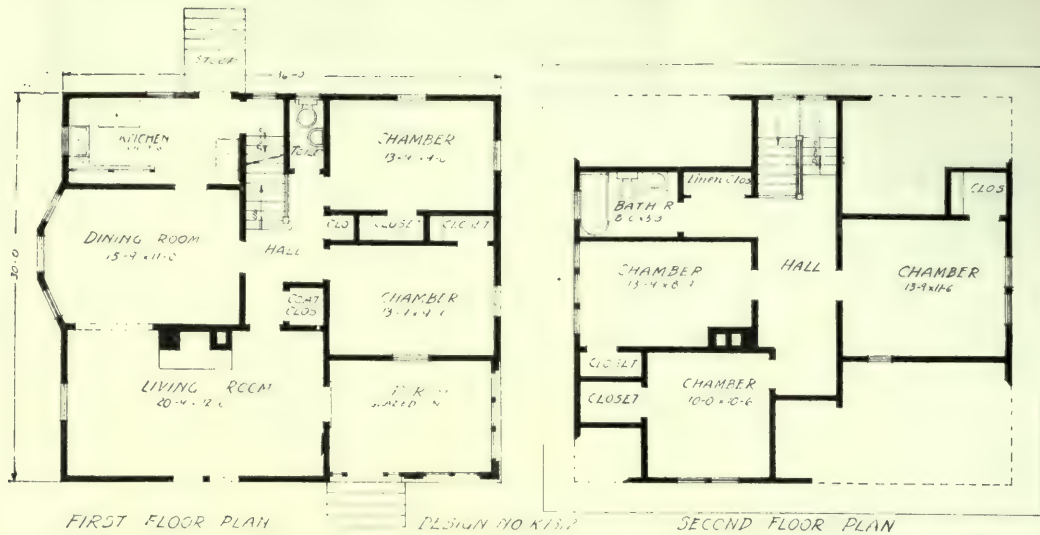
increase: Some people move into less expensive, and less desirable quarters; some people pay the increased rent; and some people build a home of their own, or buy one that some one else has built, where they will be independent of the landlord.

To be sure there are times when the landlord is a good thing, as when there is a bad break in the plumbing pipes and the ceilings are flooded, and the house must be "done over." But the next question comes, were the pipes too small, or of poor material, or badly installed? In

inconvenience are eliminated, and the maximum amount of comfort given.

When the momentous decision to build a home has once been made then comes the pleasure of deciding on the design, what it shall look like and how it shall be arranged.

It must, as a matter of course, be as small as may be and give the necessary accommodation for the family. Neither first cost, nor labor and expense of upkeep must go beyond what is absolutely necessary to the comfort and happiness of the family.



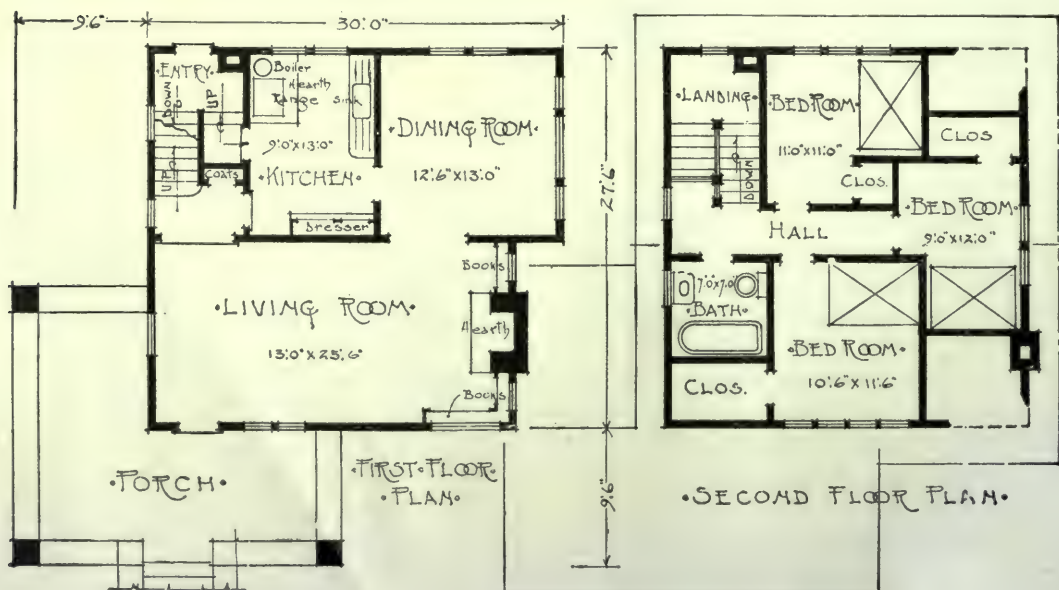
Shall there be sleeping rooms on the first floor or shall they all be placed on the second floor? Often it is convenient to have one or perhaps two bedrooms on the same floor as the day rooms. If there must be much going back and forth between the sleeping and the day rooms many steps are saved by having them on the same floor, especially as the sleeping part of the house may be secluded from the rest of the house.

The first design here shown, while not

large, yet gives ample accommodation for a family and might even give that old-fashioned but desirable thing, a spare room. The hall is so placed that it secludes the sleeping rooms and at the same time connects them with the second story. The kitchen is well arranged. The living room and dining room open well together.

The exterior of the house is quaint and attractive.

In the second design the sleeping rooms



are all on the second floor and the day rooms are larger. The living room is very attractive, with its fireplace and seats under high, diamond paned windows. The wall spaces are well arranged. The stairs are cleverly planned, accessible from the kitchen as well as from the living room. There is a coat closet in this hall.

as to exterior arrangement, and the satisfactory communication of the rooms in their relation to each other. Too much study can hardly be put into this matter for it will concern the family comfort for all the years in which it remains the home, probably for a lifetime, if people are getting older when the home is built.



A home with excellent room arrangement

There is a wide opening between the dining room and the living room. If desired a wide sliding door could be built in the partition to close the opening at times. The communication between the rooms is very good.

On the second floor are three bedrooms and a bath room. The closets are built under the roof, giving good hanging space, even though they are low.

The thing of first importance in the building of a home is to work out a satisfactory room arrangement, with reference to the exposure, the view, either into the garden or the outlook over the country,

The type of house desired must also be kept in mind in deciding on the room arrangement, especially if any of the more formal types are to be carried out.

The plan arrangement is usually the deciding element in the development of the exterior. At the same time one plan may have a number of different exterior developments. When a satisfactory plan has been worked out or has been found, the exterior may be adapted to the lines desired by the owner, but this of course usually requires special architectural advice.



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

The Framing of Pictures

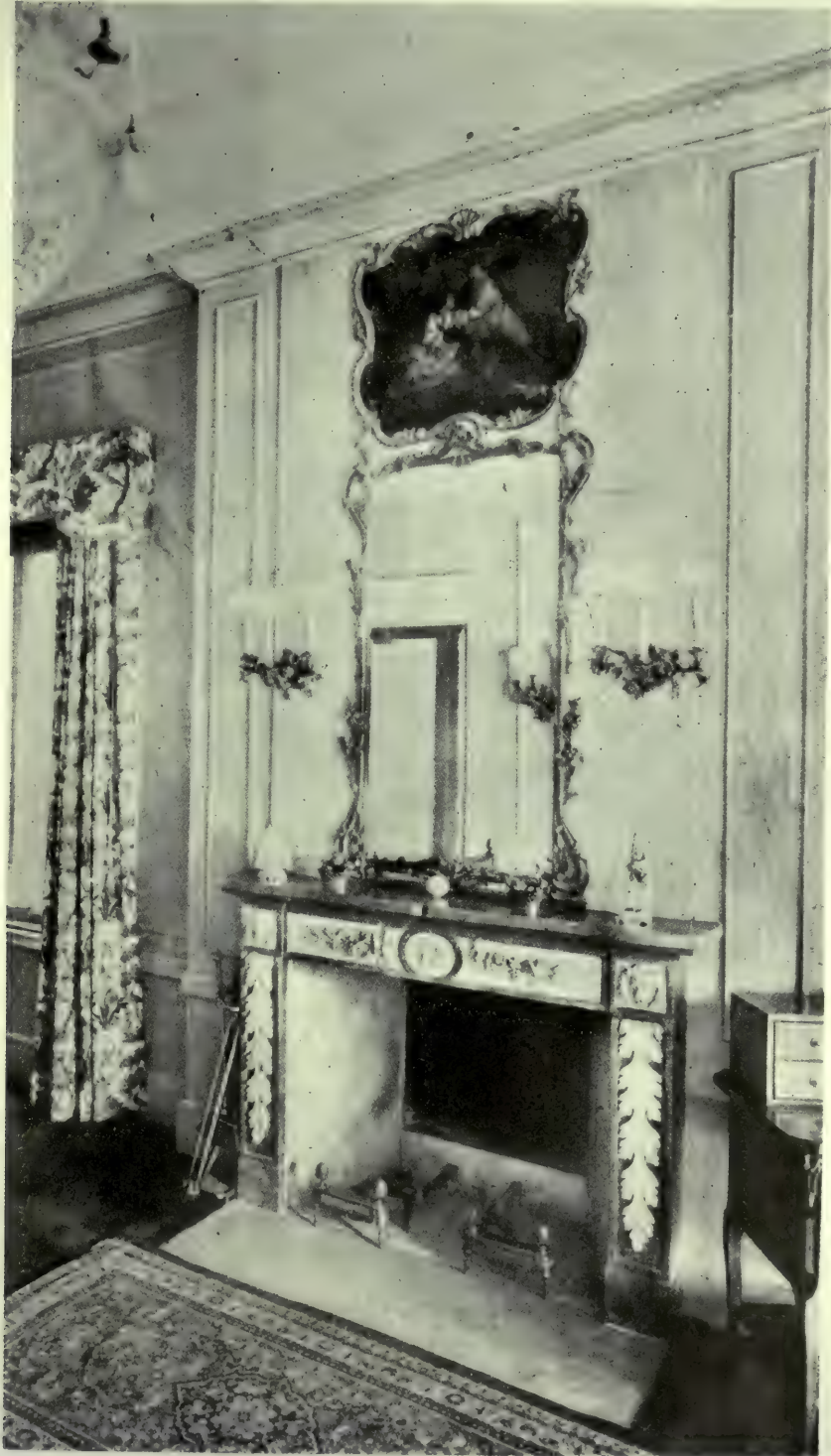
FASTE in decorative matters goes to extremes. The reaction against the over-crowded room with walls thickly strewn with pictures has threatened to give us the pictureless house. Today many decorators claim that pictures mar quite as often as they make a room. This is undoubtedly true, but the subject is such an extensive one that it is impossible to dismiss it with a few platitudes. Better no pictures than poor ones by all means, but also better no rugs than poor ones, better no curtains than poor ones, and so on through all household lines. Pictures as well as books are an education and at no time in the world's history have both been so easy to procure as today. The very ease with which good photographs, prints, and other reproductions may be purchased has made it fatally simple to obtain good things to hang on our walls and the tendency to overdo the matter must be carefully guarded against.

Not only must pictures be carefully chosen and suitably framed but they must be in keeping with their environment. Quite as many mistakes are made in the choice of frames for certain rooms as in the choice of frames for certain pictures. Both matters are too closely related to be separated.

Those who have always associated gold frames with oils do not realize what good results are occasionally obtained by the use

of wood frames. A certain house in the middle west has woodwork of great beauty. In the living room and hall the trim is oak, stained gray with just a hint of green in it. The walls are sand finished plaster in warm gray. The owner is a collector of pictures, particularly of the modern Scandinavian landscapists. He did not wish to turn his house into a picture gallery, but he wanted his masterpieces about him. Their broad decorative quality admirably suited the rooms, but their gold frames clashed with the whole architectural and decorative scheme. Even the canvases framed in plain flat moldings seemed to proclaim only the fact that they were bound in gold. An experiment was tried which proved very successful and solved not only the framing problem but greatly enhanced the charm of the landscapes. Broad flat frames of oak were stained to match the woodwork and the canvases were hung against the plaster background. Each picture took on additional beauty. The broad sweep of sky and moor, of sea and coast gained a new dignity. The room suited the pictures and the pictures the room.

A point to be emphasized in connection with frames of pictures and trims of rooms, is that the greater the unity the more satisfactory the permanent result. With many pictures it will be necessary to consider framing in relation to wall treatment or



Louis XV treatment of mantel mirror, lighting fixture and picture frame

INSIDE THE HOUSE

a very haphazard effect will be the result. If there are but a few pictures a diversity of framing will not make so much difference, will in some cases be advisable.

Collections of black and whites, old or new color prints, and in fact all collections of uniform character, present few difficul-

ties. It is the average miscellaneous assortment inherited or acquired at different times and purchased to conform with varying tastes that makes the real problem of picture framing and hanging. Such assortments usually comprise water-colors, oils—good and bad—prints, and photographs of old masters—the latter being by far the easiest to treat.



Music room in a New York house where the pictures over the mantel are framed in architectural setting of dull gold

ties. It is the average miscellaneous assortment inherited or acquired at different times and purchased to conform with varying tastes that makes the real problem of picture framing and hanging. Such assortments usually comprise water-colors, oils—good and bad—prints, and photographs of old masters—the latter being by far the easiest to treat.

Many foreign photographs are brown in tone, and simple wood frames without moldings are a safe choice. Circassian walnut suits many photographs, particularly old Italian and French masters. Frames of Circassian are usually flat, or show a slight

curve or rise well suited to a veneer. With certain color prints rosewood with ebony corners is especially attractive. Sometimes a rosewood mat with an outer molding of ebony (the two presenting a perfectly flat surface) is a charming solution of the frame problem. Such a scheme is usually successful in a Colonial room. English color prints of the eighteenth century look very well in rosewood frames as they likewise do in mahogany, and both rosewood and mahogany are harmonious with woodwork painted white.

Gold frames of certain character are attractive in rooms with a white trim, particularly narrow oval frames or those of other old types, which may occasionally be picked up in the genuine, and at all times in good reproductions. Sometimes a color print looks better in wood,

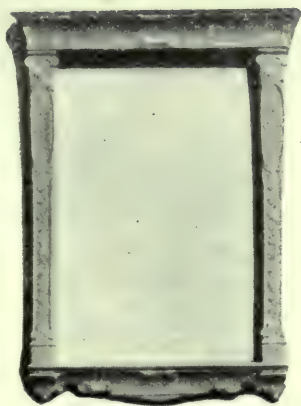
again it seems to need the gold to be at its best. These points may be decided by trying various frames, also by the advice of the person who does your framing; usually he has mastered his art and knows whereof he speaks. He may not be familiar with the conditions in your rooms, but once they are given him, will be quick to seize the possibilities and give most helpful suggestions regarding the kind of frame, the proportion of the mat if the picture is to be matted, the width of the molding, and all the niceties to which the average person has paid little attention. Sometimes a touch

INSIDE THE HOUSE

of brilliant color is tremendously effective, as a narrow red edge next a silver frame or a line of green next to black, or orange next to old blue, but these matters must be very well handled and the background must be entirely in harmony.

Mats at present are not nearly so much in vogue as they were a few years ago, but it must be admitted that many pictures gain in beauty when mats are used. Water colors are usually helped by mats. White mats and white frames, once inseparably associated with water-colors, are seldom seen now. Gold mats and gold frames suit certain water colors well; so do mats of soft neutral tone blending with both picture and frame.

With all period framing, particularly Louis XV and Louis XVI, Empire and Renaissance, the picture dealer is usually far better posted than the layman, who oftentimes does not know what he wants and therefore should be safely guided. He will thus be prevented from putting Florentine frames in his small Louis XVI drawing room or delicate Adam moldings in his Gothic library. Useful advice will also be in regard to the tone of gold—if gold is to be used, whether red, yellow, or green gold, and whether or not gold should be combined with wood. Sometimes an edge of gold inside a frame of wood gives tone and interest; again the picture is helped when the dark frame meets the picture without a line of separation. Photographs of old masters, particularly if large and destined for libraries, school rooms, etc., are occasionally improved by a gold edge set within the frame. This edge gives a better



Italian frame of walnut

effect when in the form of a flat band rather than a beading. In a room with several plain gold frames and several of stained wood, the first for instance framing color prints and the other enclosing Braun photographs, the narrow edge of gold within the wood frame might be a decided help, tying the pictures together, as it were, and also to the walls. But if the room contained in the way of pictures only a col-

lection of photographs, a more pleasing result would be gained by discarding the gold edge altogether.

Among gold frames those of early Italian design are particularly interesting and usually more at home in the average living room than those of the French periods. Louis XV and Louis XVI frames are at their best in rooms decorated in those styles, and containing French subjects, but the Italian frame in low relief, and of a charming dull tone, falls into harmony against paneled wood, against any harmonious plain tone, whether paper, textile, or calcimine, and, under some conditions, against a figured wall.

The exquisite color prints, color engravings, even colored photographs, should not be overlooked by those who are fond of Renaissance subjects. In colored engraving, the work of Charles Bird claims attention. Each subject is signed by Mr. Bird in a line to the effect that the color is engraved and not added by hand after. That distinguished bit of portraiture, "Beatrice d'Este," and the better known "Belle Ferroniere," both attributed to Leonardo da Vinci, are remarkable for their depth and wealth of color as they come from Mr.

INSIDE THE HOUSE

Bird's hand. Dull gold frames showing a bit of Renaissance detail, admirably suit these subjects, and the slight ornamentation of the frame accentuates and never subordinates the picture. If the latter were the case the frame would poorly fill its purpose. The vase should never be more prominent



Well known Botticelli Madonna framed in open Florentine gold

than the flower it contains, and carrying the comparison a bit farther, the gown should never efface the woman. When a frame proclaims itself at the expense of the picture, the frame has not been wisely selected. It is too large, too ornamented, or possibly not correct in tone, possibly merely being in the wrong place.

The portraits mentioned may be purchased in photographs, plain or colored. If plain, Renaissance frames in walnut are advised; if colored, gold frames would be a better choice. Francesco's "Portrait of a Lady" comes out well in a colored photograph. This Renaissance dame, long of neck and aristocratic of feature, is one of

the most charming bits of characterization in Italian portraiture. And turning back a little to the early Florentines, what a host of beautiful things there are in color and in black and white, the Botticellis and Lippis and Fra Angelicos. They are good to live with, whether we have Italian rooms or not, and if they be harmoniously framed they become just that much more livable and interesting.

"Mezzotints in color" form a class by themselves. Here we find many French and English subjects more or less familiar. Of special interest is Perroneau's "Maid of Honor," painted in the late seventeenth century and owned for a number of years by that enthusiastic and eccentric collector, Lady Dorothy Neville. The mezzotint engraved by F. G. Stevenson has the dash and charm of the original. A blue gown of pronounced Louis XV cut comes out well with the engraver's tools, also a cat with long blue-gray fur, who, like her mistress, is entirely French and quite of the color scheme. This maid is charming in a narrow

gold frame of Louis XV pattern; a reserved Louis XV which will in no way detract from the grace of the sitter. The well-known beauties of this court, particularly the daughter of Louis XV, need French frames and they could be more ornate than for the graceful little lady with the car.

Fragonard's "Lady Carving Her Initials" however, looks better in Circassian or rosewood, for it seems to need wood tones, which shows that no cast iron rules may be made about framing. The Louis XVI and Empire frames have a restraint which makes them more in tune with the average house than the Louis XV designs, and in

INSIDE THE HOUSE

many Colonial rooms they will blend most effectively with walls and furniture.

English subjects of the eighteenth century, whether in monotone or color, seem to gravitate to mahogany and rosewood. The charm of these prints whether old or new needs no emphasis. Of modern "mezzotints in color" may be mentioned "Lady Hamilton as Nature" by Romney, engraving by Fred Millar, "Little Miss Maitland" by the same artist, engraved by Stevenson, "Lady Compton," by Sir Joshua Reynolds, engraved by Skrimshire, and a host of other eighteenth century notables, who please a larger public than the earlier Italian subjects.

It is impossible to make rules for other people in regard to the kind of pictures they should buy. To the woman who admires

"A Yard of Pansies" it is folly to recommend Botticelli's "Spring," and the wisdom may be questioned of advising people to purchase what they do not like on the ground that it is what they ought to like or should be made to like. If certain pictures are an acquired taste, it would be better to acquire the taste first and then the pictures. But whatever the choice may be, remember that the frame can add or detract immeasurably, and that no frame is satisfactory unless it is in harmony with the room in which it is placed.



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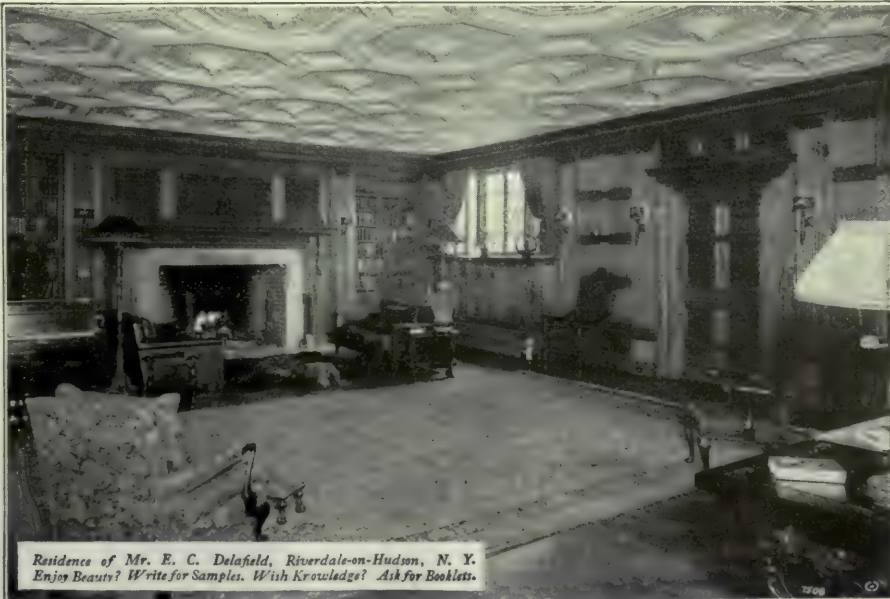
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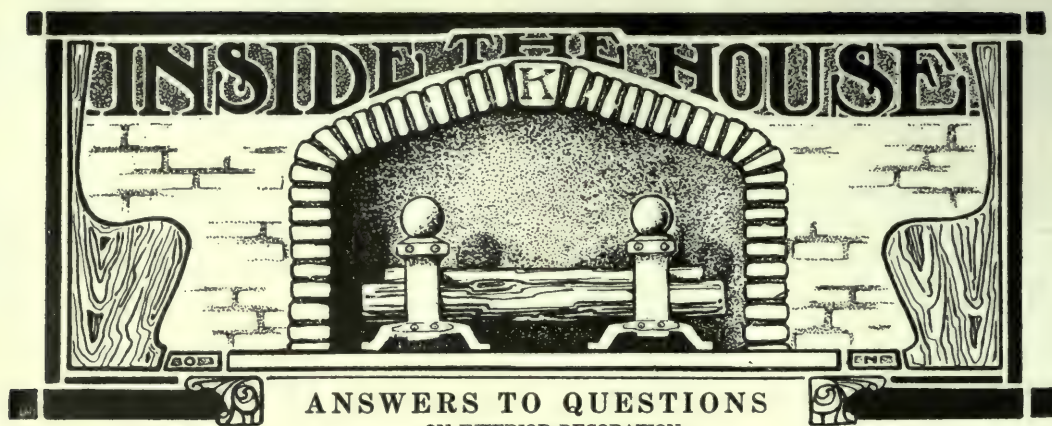
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Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A Touch of Color.

H. M.—As an interested reader of your magazine, I would like your suggestions.

Our home was built two and a half years ago. I now wish to get new draperies for my living and dining rooms, and wish your advice as to color and material. Am enclosing rough sketch of floor plan. Woodwork in living and dining rooms is light fumed oak with oak beams and oak floors. Dining room is panelled five feet. Between panels is a brown crepe paper; above is tan with a border in old blue, yellow and flecks of gold; old blue, yellow and gold rug; furniture, oak, William and Mary style, Jacobean finish. Have had old blue over drapes with cream net under curtains.

Living room has rather dark paper. Have a lovely rug, 18x12, in brown, cream, gold and a touch of dull green and black. I would call it a tapestry design. It is a body Brussels. Have an oak library table and three chairs, with brown leather seats, Jacobean finish. Also have three wicker or reed chairs and couch, old ivory finish, upholstered in tapestry in golden and russet browns, cream, dull green and a touch of old rose. It blends in lovely with the rug. I would like to use a touch of old rose in this room, as I want something to brighten it up. Could I do so? Possibly have side drapes and a few loose cushions on lounge in old rose. Or could I get something in old gold and rose, and then have cushions and lamp shade of old rose and of old gold? Have an ivory wicker piano lamp and a reading

or table lamp. Should I use both net curtains and overdrapes at windows above bookcases, or only side drapes?

Would like to repaper living room but cannot just now, as paper is perfectly good. When I do repaper living and dining rooms, what kind and color paper would you suggest?

Ans.—Your ideas as to lampshades and hangings for the living room are good. Be careful, however, in your choice of rose color for your living room hangings. Choose a rose not too dainty and not too pink, more on the tones of red, more of a rich crushed strawberry shade in a rich texture like silk velvet. For the present you may not like this color with the red note in your wall paper border, but since you are planning to change this, buy with the future in mind. A deep cream gauze or thin yellow silk glass curtains would give the room warmth. The thin material only could be used at the casement windows, but if they are wide enough the effect might be more unified to use overhangings, too. At any rate, you seem to need the color. If you decide upon the rose hangings, why not use yellow, gold and black satin cushions on the lounge? When you repaper, get a lighter color, more of a sunshine-giving color, or a gold paper. Plain papers with an indication of texture by means of dots, dashes, lines or heavy flecks of color, are good. If you have lovely pictures, light tan paper is the best background for them. A paper striped in two values of the same color would give atmosphere to your cold room.

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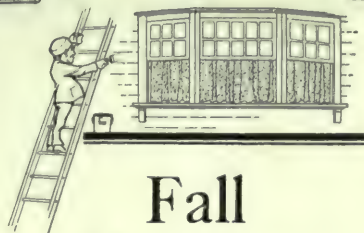
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INSIDE THE HOUSE

For the dining room, I suggest orange silk gauze or thin silk glass curtains, possibly a sunfast or mercerized material with net, or blue-green overhangings, as particularly good with oak furniture. Either would harmonize with the rug. If you paper the dining room the same as the living room, it will give the effect of space and be more harmonious as one considers the vista through the French doors.

With Blue Walls.

A. J. H.—I am a new subscriber to your magazine and am very much interested in advice on interior decoration. I am about to furnish one bed room and would like your help. The room is on the south side of the house. Walls are painted a light blue gray. Furniture: seven pieces of mahogany. Rug is a Delft blue. Two windows are to be draped. Should I use pure white curtains with Delft blue side draperies, or cream curtains? What sort of sofa cushions could I use to brighten up the room? The colors I thought of were Delft blue and a bright flame color or orange, but I'm not so certain just how

to use it. What kind of covers would you suggest for the bureau, chiffonier, and dressing table? Is there any other place I could use the bright color besides the candle shades and cushions?

Ans.—Replying to your request for suggestions on bed room. You have rather a difficult proposition in your blue-gray wall. You evidently realize that this hard, cold wall must be cheered and softened in some way. You have enough solid blue in the room in the rug, and should use a cheerful cretonne for over curtains and chair covers. We should get some dull greens into this cretonne, with touches of blue to bring it into touch with the rug, and touches of flame color, dull old pinks and purples. The curtains we would use would be white muslin, ruffled on edge. The bureau covers, etc., white linen embroidered, except that the table might have a mat introducing the colors. The room will tend to be rather heavy with so many mahogany pieces, the best you can do. You should have at least one easy chair of wicker, upholstered in the cretonne.

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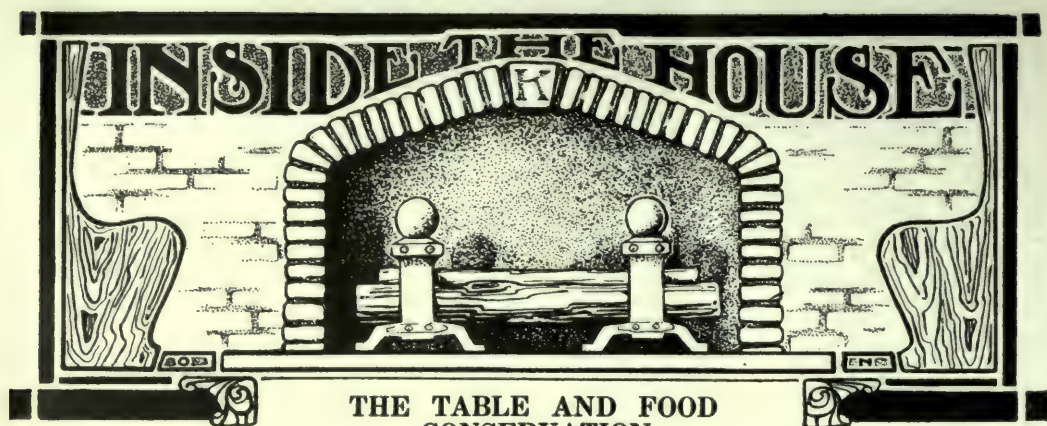
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Some Practical and Economical Menus

Elsie M. Fjelstad

Luncheon—15 cents per person.

Potato Croquettes Cheese Sauce
 Pear Pickles Graham Muffins
 Baked Custard
 Potato Croquettes.

5 medium sized potatoes.

$\frac{1}{4}$ cup milk.

1 tablespoon butter.

1 egg.

Mix all together, roll in egg and bread crumbs and fry in deep fat.

Cheese Sauce.

1 cup milk.

1 tablespoon flour.

4 teaspoons cheese.

Scald milk, add cheese and allow to melt. Add thickening.

Baked Custard.

3 cups milk.

3 eggs.

6 tablespoons sugar.

Vanilla to taste.

Mix all ingredients together and bake in a moderate oven for 45 minutes.

These rules will serve 4 persons.

Luncheon—20 cents per person.

Salmon Cutlets Pea Sauce
 Baking Powder Biscuit
 Sweet Peach Pickles
 Maple Nut Mold with Custard Sauce

Salmon Cutlets.

1 cup salmon.

1 egg.

$1\frac{1}{2}$ cups mashed potatoes.

Salt and papper.

Mix all together, roll in bread crumbs and egg and fry in deep fat.

Maple Nut Mold.

$1\frac{1}{2}$ cups hot water.

$\frac{1}{2}$ cup brown sugar.

3 tablespoons cornstarch.

1 egg white.

$\frac{1}{4}$ to $\frac{1}{3}$ cup walnut meats.

Cook sugar, water and flour until thick. Fold in the beaten egg white, add nuts and pour into molds to cool.

Custard Sauce.

Use the same ingredients as in the baked custard. Scald milk, add beaten eggs, sugar and flavoring. Cook until it coats the spoon.

Luncheon—25 cents per person.

Creamed Chicken on Toast

Apple-Celery Relish

Peach Cobbler

Peach Whip

Tea

Creamed Chicken.

Boil chicken until tender and mince fine. Make gravy of 2 cups milk, 6 level tablespoons flour, 3 level tablespoons fat,

INSIDE THE HOUSE

and seasoning. Add minced chicken. Serve on toast.

Peach Cobbler.

Cover the bottom of your baking dish with a two-inch layer of sliced peaches. Sprinkle with sugar enough to sweeten. Make pastry of 3 cups flour, 6 teaspoons of baking powder, 9 level tablespoons fat, and a cup of milk. Mix as pastry spread over top of peaches and bake 45 minutes. Serve with a peach whip made as follows: Beat one egg white, one mashed peach and one-half cup sugar until it resembles whipped cream. Delicious whips can be made out of any fruit following this same recipe.

Pickles.

Pickles are eaten largely for their pleasing flavor and are to be classed as condiments rather than food. A condiment is anything that is eaten to whet the appetite or stimulate the digestive fluids. Horseradish and mustard are good examples. Condiments usually have a high flavor due to the volatile oils found in the fruits, leaves and seeds from which they are largely made up. These oils lose their strength in cooking. Other condiments which are used largely to flavor meats are: Pepper (white, black, cayenne), mint, thyme, sage, dill, capers, chives, garlic and parsley. Spices also are condimental in nature. Salt and vinegar which are used in making pickles are condiments when the amount of them that is eaten is considered. Besides being condiments in the diet, salt and vinegar are preservatives when they are used in larger quantities as they are in making pickles.

Pickling is preserving in acid and brine. Besides the acid and salt, spices and herbs are used.

While there are many varieties of pickles, they may be classified as sweet, sour, dill, and a combination of sweet and sour. Pickles have little food value and should not be eaten in excess as an appetite for them is readily created. Their place on the menu is as a relish and as such they are justifiable.

The materials which are generally used in pickling are cucumbers, watermelon rind, green tomatoes, peaches, pears and

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apples, also whole spices (these are best) and the very best of vinegar.

These general rules may be stated:

Never use brass, copper or tin vessels.

Wash pickles thoroughly; sort according to size.

Do not boil vinegar over 10 or 15 minutes as it loses strength.

A small amount of alum improves cucumber pickles; too much is harmful.

Keep pickles covered with vinegar in a clean glass or stone jar.

A few pieces of horseradish keeps the scum from forming on the top of the vinegar.

The proportions for brine commonly used are $\frac{1}{2}$ cupful of salt to one quart water.

Soaking cucumbers over night makes them firmer.

Sweet Pickled Peaches.

One-half peck peaches.

1 pint vinegar.

2 pounds brown sugar.

1 ounce stick cinnamon.

Make a syrup of the vinegar, sugar, and cinnamon. Scald peaches to remove wool or skins if desired. If very ripe, pour vinegar over them three successive mornings. If hard, cook a few minutes in hot syrup and then pour on the syrup two successive mornings.

Sweet pickled pears are prepared in the same way.

Watermelon Pickles.

Cut pared rind in thick slices, add water doctored with alum in the proportion of one ounce to one gallon. Let stand several hours. Boil several hours in a pickle made of $2\frac{1}{2}$ cups of brown sugar, one cup vinegar, one teaspoon whole cloves and one-fourth ounce cinnamon. Reheat pickle vinegar and pour over pickles two successive mornings. Keep in a stone jar.

Cucumber Pickles.

1 gallon vinegar.

1 cup sugar.

1 cup salt.

1 cup mustard.

4 quarts small cucumbers.

Mix salt, sugar and mustard together; then add vinegar, slowly, stirring well. Wash and look over cucumbers. Pack in a stone jar. Pour on the pickle brine and see that the pickles stay under the brine (hold them down under a weight). The brine is not heated. These pickles are ready for use in a week's time.

Oil Pickles.

50 medium sized cucumbers.

1 cup onions.

1 cup salt.

1 cup white mustard seed.

$\frac{1}{2}$ cup black mustard seed.

1 tablespoonful celery seed.

$1\frac{1}{2}$ cups olive oil.

2 quarts vinegar.

1 tablespoon alum.

Wash cucumbers and slice thin without peeling. Slice onions also. Let cucumbers and onions stand under salt over night. Then let stand in the vinegar containing the alum four hours. Drain. Put in jars with seeds and pour over them a quart of fresh vinegar containing the oil. Let stand three weeks before using.

Celery Tomato Sauce.

20 large ripe tomatoes.

6 large onions.

4 large bunches celery.

1 large red pepper.

4 tablespoons salt.

2 cups vinegar.

$\frac{3}{4}$ cup sugar.

Chop vegetables. Add salt and vinegar. Cook two hours. Add sugar. Allow to boil again. Turn into sterilized bottles or jars and seal.

Corn Relish.

1 dozen ears corn.

1 head cabbage.

1 red pepper.

$\frac{1}{2}$ gallon vinegar.

1 cup sugar.

2 tablespoons tumeric.

2 tablespoons salt.

2 tablespoons mustard.

Chop cabbage, salt and let stand to drain. Chop pepper; cut off corn and mix all together. Let come to a boil and seal. This makes four quarts.

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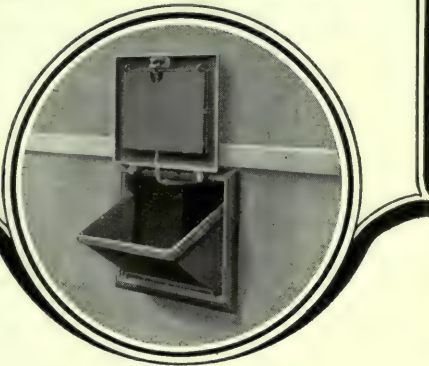
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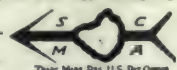
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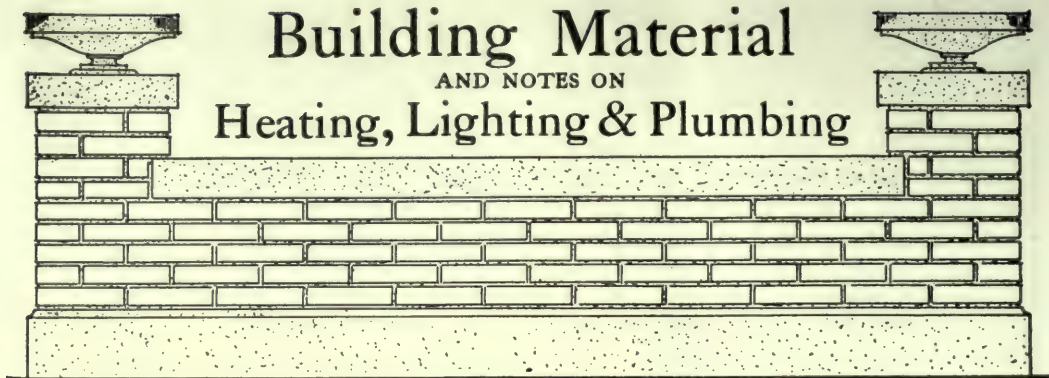
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Comparative Cost of Construction

Kind of Construction	Cost 100 sq. ft.	Increased Cost Over Wood	
		Amount	Percentage
Wood frame construction.....	Exhibit No. 1 \$35.32		
Wood frame construction cement stucco on wood lath..	Exhibit No. 2 39.01	\$3.69	11 percent
Wood frame construction cement stucco on metal lath.	Exhibit No. 3 41.78	6.46	18 percent
Wood frame construction brick veneer.....	Exhibit No. 4 73.82	38.47	109 percent
Solid brick—"A".....	Exhibit No. 5 80.34	45.02	128 percent
Solid brick—"B".....	Exhibit No. 6 58.64	23.32	67 percent
Hollow tile.....	Exhibit No. 7 55.20	19.88	56 percent

SOME unusually interesting figures with reference to the comparative cost of the different types of building construction, figured on the basis of one hundred square feet of exterior wall construction have been compiled by H. R. Isherwood, retail service representative of the National Lumber Manufacturers' Association. These figures are based on the actual cost of materials and labor, current in Chicago in June, 1919, including overhead charges, obtained from reliable sources. The figures show wood as the cheapest material for the building of the small home, yet no advantages have been given to wood. In fact the reverse is the case. For example, brick dealers in Chicago say that eight bricks should be figured to the foot, while in this case seven were figured. Also it costs more to set in windows and window frames in a brick residence than in a frame residence, but no addition was made to the cost of brick walls for this purpose.

These figures were not gathered for the purpose of estimating the cost of building, but simply to demonstrate, clearly and definitely the difference in cost per

hundred square feet of the various types of construction and to show where the builder's money goes.

It will be noted that four of the figures are identical in Nos. 1, 2, 3, 4, and that two of the items are identical for all except the last.

Comparative Cost Per 100 Square Feet Exterior Wall Construction for Residences

Wood Frame Construction (2x4 Studding 16" Centers)	
Exhibit No. 1	
86 ft. B. M. 2x4 studding and plates, at \$6.70 per 100 ft. (in wall).....	\$5.76
117 ft. B. M. 1x6 sheathing D.M or S.L., at \$6.70 per 100 ft. (in wall).....	7.84
125 ft. 4" siding, at \$8 per 100 ft. (in wall)	10.00
Building paper, per 100 sq. ft. (on wall)...	.50
Painting—outside—two coats, at \$4 per 100 sq. ft.	4.00
Lath and plastering, three coats, common mortar, at 65c per yd. (on wall).....	7.22
Total, per 100 sq. ft.....	\$35.32
Frame Construction Stucco on Wood Lath (2x4 Studding 16" Centers)	
Exhibit No. 2	
86 ft. B. M. 2x4 studding and plates, at \$6.70 per 100 ft. (in wall).....	\$5.76
117 ft. B. M. 1x6 sheathing D.M or S.L., at \$6.70 per 100 ft. (in wall).....	7.84
Building paper, per 100 sq. ft. (on wall)...	.50
Lath and plastering, three coats—inside—common mortar, at 65c per yd. (on wall)	7.22

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17 ft. 1x2 B. M. furring strips, at \$6 per 100 ft. (in wall).....	1.02
Lath and cement stucco, three coats, at \$1.50 per yd. (on wall).....	16.67

Total, per 100 sq. ft.....\$39.01

Frame Construction Stucco on Metal Lath
(2x4 Studding 16" Centers)

Exhibit No. 3

86 ft. B. M. 2x4 studding and plates, at \$6.70 per 100 ft. (in wall).....	\$5.76
117 ft. B. M. 1x6 sheathing, D.M. or S.L., at \$6.70 per 100 ft. (in wall).....	7.84
Building paper, per 100 sq. ft. (on wall) ..	.50
Lath and plastering, three coats, common mortar, at 65c per yd. (on wall).....	7.22
Metal lath and cement stucco, three coats, at \$1.75 per yd. (on wall).....	19.44
17 ft. 1x2 B. M. furring strips, at \$6 per 100 ft. (in wall).....	1.02

Total, per 100 sq. ft.....\$41.78

Brick Veneer Construction
(2x4 Studding 16" Centers)

Exhibit No. 4

86 ft. B. M. 2x4 studding and plates, at \$6.70 per 100 ft. (in wall).....	\$5.76
117 ft. B. M. 1x6 sheathing, D.M. or S.L., at \$6.70 per 100 ft. (in wall).....	7.84
Building paper, per 100 sq. ft. (on wall) ..	.50
700 face brick, at \$7.50 per 100 (in wall) ..	52.50
Lath and plastering, three coats, common mortar, at 65c per yd. (on wall).....	7.22

Total, per 100 sq. ft.....\$73.82

Solid Brick Construction "A"
(13" Wall)

Exhibit No. 5

700 face brick, at \$5.50 per 100 (in wall) ..	\$38.50
1,400 common brick, at \$2.40 per 100 (in wall) ..	33.60
17 ft. 1x2 B. M. furring walls, at \$6 per 100 ft. (in wall).....	1.02
Lath and plastering, three coats, common mortar, at 65c per yd. (on wall).....	7.22

Total, per 100 sq. ft.....\$80.34

Solid Brick Construction "B"
(13" Wall)

Exhibit No. 6

2,100 common brick at \$2.40 per 100 (in wall) ..	\$50.40
17 ft. 1x2 B. M. furring strips, at \$6 per 100 ft. (in wall).....	1.02
Lath and plastering, three coats, common mortar, at 65c per yd. (on walls).....	7.22

Total, per 100 sq. ft.....\$58.64

Hollow Tile Construction

220 pieces 8x6½x12 hollow tile, at \$16 per 100 pieces (in wall).....	\$35.20
Three coats plastering, common mortar, at 55c per sq. yd. (on wall).....	6.11
Cement stucco, three coats, exterior, at \$1.25 per sq. yd.....	13.89

Total, per 100 sq. ft.....\$55.20

All figures compiled on material and labor, computed on the following basis:

Material—

2x4 studding and plates, per 100 ft. B. M. \$4.70

1x6 sheathing D.M. or S.L., per 100 ft.

B. M.	4.80
½x4 beveled siding, per 100 ft. B. M.....	3.90
1x2 furring strips, per 100 ft. B. M.....	4.00
¾x1½—4' lath, per 100 pieces.....	.60
Common brick, per 1,000 pieces.....	12.00
Face brick, per 1,000 pieces.....	30.00
8x8x12 hollow tile, per 1,000 pieces.....	130.00
Portland cement, per bbl. net.....	2.20
Lime, per bbl. bulk.....	1.25
Plaster of paris, per ton.....	15.50
Plastering hair, per bushel.....	.50
Sand, per yard.....	2.35
Building paper, per 100 sq. ft.....	.30
Metal lath—24 gage—painted, per sq. yd.....	.33
3d lath nails, per 100 lbs.....	4.65
8d common nails, per 100 lbs.....	4.00
20d spikes, per 100 lbs.....	3.90
6d finish nails, per 100 lbs.....	4.45
Paint, ready mixed, per gallon.....	4.00

Labor—

Carpenters, per hour.....	.80
Bricklayers, per hour.....	.87½
Bricklayers' helpers, per hour.....	.57½
Plasterers and stucco, per hour.....	.87½
Plasterers and stucco, per hour.....	.62½
Lathers, per hour87½
Painters—outside, per hour.....	.87½

Comparative Cost of a Six Room Home in Oklahoma.

Frame	\$6,500.00
Frame, brick veneer.....	7,540.00
(Or 16% over all wood)	
Frame, stucco and metal lath.....	6,987.50
(Or 7½% over all wood)	
Frame, 4" tile veneer and stucco.....	7,410.00
(Or 14% over all wood)	
Solid brick	8,395.00
(Or 29% over all wood)	

All figures are based on cost of materials and labor in Oklahoma City, Okla.

Labor—

Bricklayers, per hour	\$1.00
Bricklayers' helpers, per hour.....	.62½
Plasterers, per hour	1.00
Plasterers' helpers, per hour.....	.62½
Carpenters, per hour.....	.75
Brick for solid or veneer, per 1,000.....	21.00
Metal lath, per yard.....	.45

These figures were given Mr. Isherwood by a building firm in Oklahoma City which builds homes that are complete. The figures are up-to-date and are accurate. The finish of the house and all the interior details do not differ with the type of construction, so the percentage of difference of cost over the all-frame construction of the finished homes do not show so sharply because it forms so small a proportion of the total cost of the house. For that reason the two sets of figures placed side by side are more illuminating to those about to build because they give a wider application and a truer perspective than either one could by itself.



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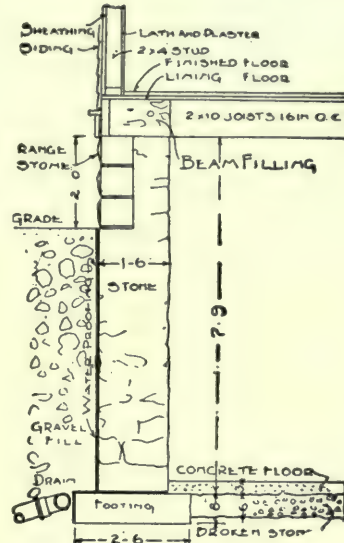
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EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Salvaging Old Frame Buildings



WHAT is more depressing than a row of delapidated, run down, unpainted old frame buildings, out of date and out of sympathy with present conditions. If they are old fashioned enough, however, they were built during the time when nothing but the best of lumber was put into a good house, and some of the dreariest of these old houses were fine mansions in their day,—homes of the progressive business men of the time, who thought nothing too good for the fine new home.

Lumber is getting too valuable to let these old buildings go to waste. It has been the custom for builders and lumber dealers, too, rather to deprecate the attempt to use old material. No builder likes the job of tearing out the inside of an old building and working over the old lumber.

A lumberman notes the taking down of a fine old fourteen-room residence, built over fifty years ago. "The lumber was white pine. Both the sheathing and the dimension were rough and of full size in width and thickness and some of the boards were equal in quality of grade to the present "C" Select. It looked a waste of good lumber to use such for sheathing purposes.

"It was remarkable to note the perfect condition of the entire lot of lumber as

it was taken down. I made a special investigation in this matter of preservation and found only a few instances where there was decay. The nails were of the old-fashioned cut type and as good in condition as the day they were driven. The house had been reshingled but once since it was built and white pine shingles used each time.

"I was talking with one of our local real estate dealers the other day who makes a business of erecting buildings and selling them. He said he was not building many new ones now, but he was buying old houses and remodeling them to suit the more modern requirements. He was doing this because it involved a less investment and on account of the strong demand for houses.

"Lumber is getting too valuable to let old buildings go to waste, as many are now doing. And paradoxical though it may seem, it is to the interest of the lumbermen to prevent this wastage as much as possible, for a lot of old, dilapidated buildings invariably operates to discourage the growth of a town.

"In a Kansas town the business men's club took this matter up and after investigating the possibilities, thought it worth while to utilize these old houses. And so they went at it and raised a fund to purchase these neglected places and make



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them over into new and attractive homes and put them on the market for sale. This action served to arouse interest among those living in their old houses and started some of them on the work of remodeling them."

Roads of Remembrance.

What memorials shall we raise to our men who fell in France in the cause of freedom, and to our service men who helped to bring the victory home? What form will this popular demand take as being most fitting as a remembrance? A suggestion which seems to have touched a responding chord is that of planting trees along the highways, giving a comforting shade to the weary wayfarer, and a scenic beauty to the passing landscape for the tourist: Roads of Remembrance, the American Forestry Association calls such tree planted roads.

Many states of the Union are taking up this plan of planted roadside memorials. An interstate road from Chicago to Saginaw, in Michigan, is to be planted with walnut trees. Maryland will plant the road from Annapolis to Blandensburg as a memorial to Maryland troops. Oregon is to plant a Roosevelt Road, and the New York Highway Commission is making plans for a Roosevelt Memorial Highway from Montauk Point to Buffalo. Indiana plans memorial groves in every

county. Louisiana proposes to plant to her northern line the Jefferson Highway that connects New Orleans with Winnipeg. Such highways are also planned to connect the American cemeteries in the battle belt of France.

Aside from the sentiment expressed in this method of planting trees and the loyalty that will naturally be stimulated by this action, the increase of trees and of shaded highways will add millions to the scenic value of this country, and much more in the material value of the trees themselves.

Our fathers in the days of dirt roads sometimes questioned the value of roadside trees, for mud dried more slowly on the shaded road. But shade on the hard surface road protects it from the heat that cracks and heaves. Such trees greatly invite pleasure travel. In this way they will attract travel that formerly went abroad for pleasure. Before the war this country was spending two hundred and eighty-five million dollars annually in pleasure travel abroad. For the past five years tourists, held at home by the war, have been searching out the interesting spots of America, largely by highway. This means that in that time about a billion dollars has been kept at home which otherwise might have been spent in Europe.



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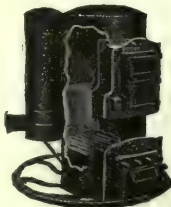
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KEITH'S MAGAZINE

ON HOME BUILDING

CONTENTS FOR OCTOBER, 1919

	Page
Just a Word.....	146
The Autumn Garden and Rustic Work— <i>Anthony Woodruff</i>	149
A Barn Promoted to a House— <i>Katherine Barnes Thompson</i>	152
Children's Rooms— <i>Charlotte Lilienthal</i>	154
The Adaptable Wicker Furniture— <i>Marion Brownfield</i>	159
A House of Many Porches.....	162
The Use of Glass in Our Houses.....	163
A Two Story Home of Stucco and Brick.....	165
Size in the Modern Home.....	166

DEPARTMENTS

Inside the House—

Decoration and Furnishing— <i>Simple Louis XV Rooms</i> — <i>Virginia E. Robie, Editor</i>	171
Answers to Questions on Interior Decoration.....	176
Table and Food Conservation— <i>What to Serve with Meats</i> — <i>Elsie M. Fjelstad</i>	182
Building Material and Notes on Heating, Lighting and Plumbing <i>Some Reasons for the Inefficient Heating Plant</i>	186
Woods and How to Use Them <i>Wood Finishing</i>	190
Splinters and Shavings.....	192



An October garden

KEITH'S MAGAZINE

VOL. XLII

OCTOBER, 1919

No. 4

The Autumn Garden and Rustic Work

Anthony Woodruff

AS the leaves begin to fall, the vines are less luxuriant in their growth, and the blossoms are replaced by the brilliantly colored foliage; then is rustic work in the garden seen at its best. It seems to relate itself to the Autumnal aspect of the rest of the garden, looking less as though it were grieving for the things which are passing. There is sometimes some-

thing pathetic about the sawed and painted pergola and trellis which stands out alone in the garden after it is relieved of the glowing burden of blossoms and foliage which it was built to carry, giving shade and comfort during the long hot days of the summer. It is like a ghost of the days that are gone, when it stands unrelated to the house or to other buildings of its kind.

The rustic trellis, on the other hand, belongs with the trees which are left when their summer garments are gone. It has its own place in the garden, irrespective of the use to which it is put.



The rustic trellis belongs with the trees

Perhaps there is no place where the mundane limitations of time, even more than that of space, must be taken into account farther than in the planning of a garden. The novice in garden planning usually has in mind one season of perfect bloom, or perhaps plans with reference to the period of blossom of a few special favorites, and is quite chagrined at the ragged, more or less forlorn appearance of the garden in the periods between. Other people plan the garden for a special part of the season. For instance, a friend with a charming sea coast bungalow said, "My garden, you know, is a late summer



A small arched bridge, good in its design and construction

garden, there is nothing there in the spring. I don't get out until midsummer, and my autumn garden is the most beautiful of all." Another plans for the earliest of the spring flowers, for she loves the delicacy of early flowers.

The small garden on a Connecticut farm, which is shown in the photo, is an autumn garden which is lovely in the fall and even into the winter. With its closely trimmed box or evergreens and the little green rim around the pool, the late blooming flowers and the rustic pergola, it is not dependent on blossoms for its beauty. The cottage is, perhaps, a background for the garden, closing the vista from another point, rather than being itself the focal spot.

Water in some form is coming to be one of the necessary features of a garden. Fortunate is the garden

which has its own little brook, but, owing to the scarcity of natural running water, a pool or a fountain must suffice for most gardens. It may be only a bird bath, but even a touch or sight of water adds a fresh note to the garden.

A rustic bridge is always an attractive feature. The little arched bridge shown in the photograph is especially happy in its design and construction. Rustic work lends itself particularly well to the building of bridges, whether the tiny ornamental bridge over the rivulet, or the bridge over a little stretch of inland water.

If we define rustic work as that built of branches and parts of trees more or less in their natural state, either with or without the bark, in contrast with sawed or manufactured lumber we grant it a wide field of usefulness, but one which is growing increasingly smaller as a man goes less and less into the timber and cuts and makes things with his own hand. Rustic work is coming to be relegated increasingly to more or less "ornamental" uses,



An attractive summer house reached by a rustic bridge

when it would seem to be the most logical construction for many uses, especially in park and woodland garden.

The summer house is another accepted use for rustic construction. Set on a knoll overlooking a wide view and catching every breeze which stirs, a very attractive summer house is shown in the photograph, reached by a rustic bridge across a little arm of water.

The rustic seat is always in favor, though perhaps the least practicable of all the usual types of rustic work, owing



A rustic cover for a well

to the close association between the seat and the sometimes fragile materials of a dress, which might be torn or soiled by the rough places where the rustic work is left in the rough. A seat built around the trunk of a spreading tree, taking advantage of its shade is attractive and seemingly especially appropriate. The one shown is good in design, yet has been very simply made. A seat is sometimes



A staunch rustic seat

built around an old tree trunk with an umbrella shaped trellis or even an awning giving it protection. Such a trellis covered with a wild grape vine, or better still with a good variety of cultivated grape; the vine being carried around the old tree trunk until it can spread its burden of shade giving foliage over the trellis, makes a fragrant bower in the spring, a grateful haven of shade during the summer, and a veritable banquet hall when the grapes have ripened.

The rustic well cover shown in another photograph is an unusual feature. It is the solution of a problem on a big country estate.

Simplicity and straightforwardness in design is one of the first requisites in rustic work which gives satisfaction. Working for effect often defeats its own object. Over elaboration is one of the unfortunate things in much of the older work, in the matter of design.

A Barn Promoted to a House

Katherine Barnes Thompson



WE'VE all had something we wished to make over.

It was so with our barn. Built in the days when horses were necessary to our comfort, it was much too large for an automobile and one horse kept for farm use. But the location was splendid for a house and the size was all that could be desired, 24x38 feet. The architect who had drawn the plans for the barn was consulted and, with the aid of

the owner, plans were completed for making a house of eight rooms, bath, and two lavatories. Always, in making over a thing, much must be considered that in an entirely new production need not be taken into account. For one thing, the location of the beams proved somewhat troublesome. They had to be left as they were and the rooms designed to fit them. It is so easy, too, in a case like this, to make the rooms small and stuffy and to have them rather jumbled together. The idea for this house was entirely different. It must be one of large rooms opening into each other in such a way as to afford an appearance of spaciousness, and yet the arrangement must be such that the work could be easily done with the fewest possible steps. Being in the country, a back hall, large enough to provide a



The barn as it was

place for the men in the family to hang their working clothes, and also to accommodate a lavatory, was very desirable; in fact, it seemed a necessity after having had one for a number of years in the city. The position of the stairways, the one going to the second floor, the other to the basement, was another problem to be solved, complicated, as all questions anent the location of each particular feature of this house seemed to be,

by the position of the beams. Really, before the plans were finally drawn, it almost looked as if the whole house were built around the beams of the old barn.

Four bedrooms were desired on the second floor. It was possible to put one in each end of the old building and have plenty of ceiling height, but gables had to be built at front and rear before rooms could be put there. However, the owner's home across the road was built with dormers, so the new house really conformed to the style of the old one better with than without the gables. One other thing troubled. The owner's bedroom was to be downstairs with a bath room connecting. Upstairs the plan was to have a toilet and lavatory, but that must be over the downstairs bath room in order that the plumbing could be properly ar-

ranged. This was taken care of by making the gable as large as possible.

A porte-cochere, 14x20, was built on the east end of the house and a sunroom, 16x20, to correspond on the west; a small entrance porch was built at the front, screened in, of course, and a larger screened one at the back, where there would be plenty of room to keep the various fruits and vegetables,—to say nothing of gasoline and kerosene cans, which always accumulate in the country,

water could still be had. This was particularly desirable for use on wash days. A clothes chute was also put in from the second floor to the basement.

Every feature of the house was planned with the idea of making it possible to do the work with as little effort and trouble as could be managed, for, in the country, help is not always easy to get and keep. Particularly was this true in the kitchen, where the cupboards, tables, sink and ice box were arranged in a most up-to-date fashion. The installing of an electric range reduced the

—and yet provide a delightful place for the maid to sit.

It is rather easier to dig a basement before a house is built but, in this case, the excavating had to be done under the house. Naturally it took longer, but it was accomplished with little trouble and a laundry and furnace room provided, also shelves for canned fruit and vegetables, and, of course, coal bins. A water heater was installed in the basement so that when the furnace was not in use plenty of hot

cooking labor by half, for the kerosene stoves, which seem to be the only other substitute for the gas stoves of the city,



The house as it is



View from the highway



The rear of the house is as attractive as the front

are so dirty and hard to keep clean, and so soon smoke up the walls and ceilings of one's kitchen, especially if they are run by maids who may be careless, that they prove a continual nuisance. A special plug for the electric iron, provided with a ruby light indicator so a glance shows whether the current is on or off, was also put in the kitchen, as well as base-board plugs in every room which provide for that boon to the house-keeper, the vacuum cleaner.

There was just one feature omitted which might seem desirable,—even indispensable to some people,—a back stairway. This could have been put in, making a combination stairway, but in the country it seemed rather unnecessary, and the room which would have had to be used in the back hall was very fine for cupboards, so it was dispensed with.

The chimney was built with two large flues so there could be a fire in the furnace and fireplace at the same time if desired. A rather sentimental interest was



There is a roomy porch opening from the kitchen

added to the fireplace by constructing it of boulders picked up from the shore of the owner's lake-front property.

In fact, this house, made from a barn, seems to be almost ideal in every detail. Certainly it has been a joy to live and keep house in it and the owner derives much pleasure from pointing out its desirable features and then remembering where each of the horses, the pony and cow used to stand, quite, however, to the disgust of his wife, who doesn't see the necessity for being reminded quite so definitely that she is living in what was once a barn.

Children's Rooms

Charlotte Lilienthal



WHEN the six-year-olds and the other children have been sent to school the mother has more time to devote to the education of the littlest one, too young to go to school, but oh! how potently able to learn. How much one teaches them inadvertently one little realizes, and how much more one might teach them and shape their minds and talents, especially their art appreciation, people are beginning to dream. One young sculptor began his career by being

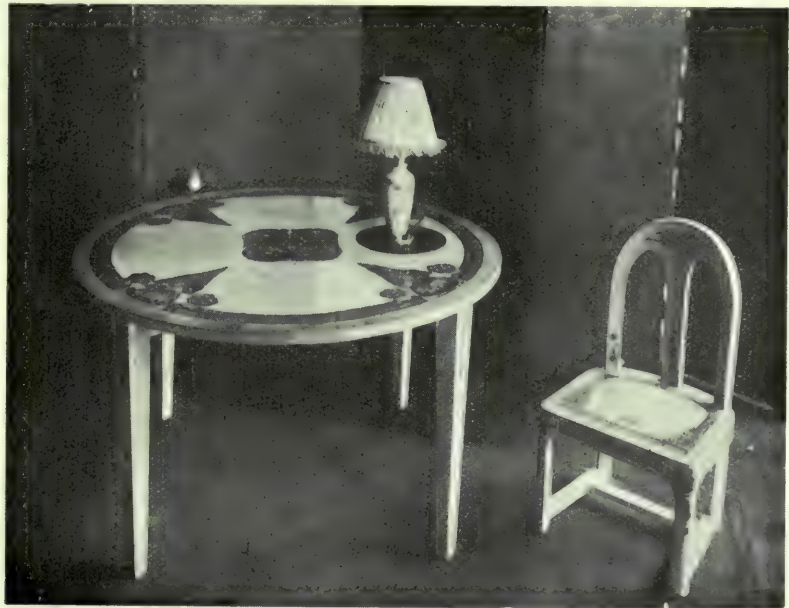
sent from the table for being "naughty" because he was shaping his mashed potatoes and gravy into hills and rivers. But for another young artist who happened to be a guest and who had the forethought to show the mother the child's imaginative point of view and how it could be encouraged instead of stifled, the latent talent of the child might have been undeveloped or have died for lack of means of expression. When the child was given plasticine with which to play and work,

he no longer was "naughty." How much of seeming naughtiness is really a misunderstanding of the child and his needs.

Mothers always gave the child a comfortable bed and a sunshiny room, if possible, but how little understanding of his childish thought and his budding interests. Calendar art or discarded pictures of no interest to the child were hung on the walls. Material one had, or curtains no longer good enough for some other part of the house, or a relic of taste one had outgrown, hung at the windows; or mothers went to the other extreme and, with forethought for the future, provided furniture for the child to grow up to and so good that the child was constantly being reprimanded for marring it. What real misery and mental anguish the sensitive and artistic child mind really suffered from ugliness only those grown-ups who have suffered or are suffering such affronts to their tastes and eyesight can understand. However, unlike the child, but like Bernard Shaw's English lady, they can control their desires "because they are ladies."

Nowadays, the child no longer must finish out the life of adults' discarded furniture. Now that the designer and the manufacturer realize that art appreciation is formed in the early years and that the child has needs which are different from the grown-up, the child has come into its own. Adapted to his height are correctly proportioned comfortable Windsor chairs, appropriately light wicker

furniture, some in attractive Chinese hour-glass style, and painted furniture in modern and peasant styles. Although children's furniture is built to avoid sharp corners, nevertheless, it is made with regard for beauty of line and proportion. Painted furniture gives opportunity for design. The table and chair of the attractive, substantial set which is shown was designed and executed by the Mountain Community, New York. It is ivory enamel and has a little garden and Dolly Varden



A little garden and Dolly Varden design in colors, on ivory enamel

pattern in colors which may be made to vary for individual schemes. Ivory, by the way, is so much more restful than white to the eyes. The set has, besides the table and chair, a settee, armchair and desk. The child's chiffonier has a Bo-Peep design in ivory enamel. While it is possible to get too much of design in a room, especially if sleeping and play room must be the same, it must be remembered that design appeals to the child and may furnish chance not only for amusement but also for development of the imagination as well as for general and art education. In times of sickness, a screen may be



Courtesy Mountain Community
A room designed for a boy who likes soldiers and sailors

used to shut out design on walls and hangings that may be disturbing to the invalid. Nothing could be better than a sleeping porch which may be utilized as an outdoor playroom. However, as in the case of adults, a separate bedroom should be decorated with regard for the child's individuality. For one boy of about ten who had a fancy for soldiers, sailors, guns, etc., the Mountain Community designed the interior which is illustrated. The cushions and curtains were made of linen and the design was blocked on by hand in blue, green and orange. The same color was introduced into the

moulding around the paneling of the room and also lined on the furniture.

The simple, child-like, naive art of the ancient Peruvian appeals to the child. Their quaint ducks, flying birds, and funny horses will fascinate the baby mind. In brilliant, primitive Peruvian colors, or in black or white, these designs will make interesting, easily copied stencil borders for hangings, bed covers, screens and even Holland

shades. Unbleached muslin would be a good choice of material for fabrics. Since the war was begun the development of an original American art has been found-



The designs are also on the cushions and curtains

ed upon the inspiration from the Peruvian, Indian and Mexican art. The mother, eager for originally designed materials, may be able to find these motifs. Toyland is another inspiration. Other motifs which might be suggested are dragon-flies, bees, bats, and even locusts. To the older child floral motifs would appeal—clovers, ivy, nasturtiums, sweet peas, iris, and geometrical designs. For fabrics, colored or uncolored hand-dyed unbleached muslin, cheese cloth, calico, percale, Japanese cotton crepe, dotted or barred swiss or muslin, cretonnes and plain or figured linens can be appropriately used. Bright colors will appeal to the child, but red and yellow, if too intense, are hard upon the eyes. Then, too, what draperies there are should be few and washable.

Wall papers, too, are especially designed for the child's room. A procession of little nightied children trooping off to bed with their lighted candles, a boy's idea of a hunt, athletic games, a circus, a border of ducks, baby chickens, puppies and kittens, cubs, and that thrilling pet, the monkey, may be found in wall papers.

The fireplace, too, may have simple design in colored tiles, Dutch figures, ships at sea, a kite on the chimney breast, Arabian nights scenes or other fairy-tale lore suggested to draw out the child's imagination. In no room is the fire-place needed more than in the nursery, not only for its ventilation but for chilly mornings and evenings when the child can be dressed before it. Here is the ideal spot for the bed-time story. On the mantel could be a statuette of Verocchio's David, Donatello's St. George, or Giovanne's Mercury. On the chimney breast, if unadorned, could be a plaque of Andrea Della Robbia's Bambini (babies) from the Foundling Hospital or Luca Della Robbia's frieze of child musicians.

What few pictures there are should be very good. Prints could be passe-par-

touted and so removed after a time, not because the child has outgrown them, perhaps, or because they are cheaper, but to give the child a larger art opportunity. Suggestions among the classics are Gainsborough's Blue Boy, Reynolds' Age of Innocence, Lawrence's Nature, Van



Painted furniture give an opportunity for design

Dyck's Baby Stuart, Hoffman's The Boy Jesus in the Temple, other Bible pictures, Luca Della Robbia's Madonna and Child, and for the older boy, Masaccio's Expulsion from Eden, and for the older girl, Botticelli's Allegory of Spring and Madonna of the Magnificat, and Raphael's Sistine Madonna. If the above suggestions may smack too much of the religious, it must be remembered that this is also the formative period, religiously,



For the child's wall

of the child. Other suggestions are barnyard scenes, animals, simple landscapes for the older children, and Japanese prints. The walls may well be decorated with cold water paint, at least in part, so that in case of sickness they may be easily and quickly and inexpensively done over. For the above reason, the trim, too, ought to be painted that it may be washed as well as re-decorated.

As for floors, there are several things to be considered. If hard wood floors are to be used, maple makes a good floor because it stands well under hard wear, and does not require so much in the way of finish. Painted floors will show mars in the wood as well as on the paint, if of soft wood. Stained floors will wear off in spots. Linoleum is good and is easily

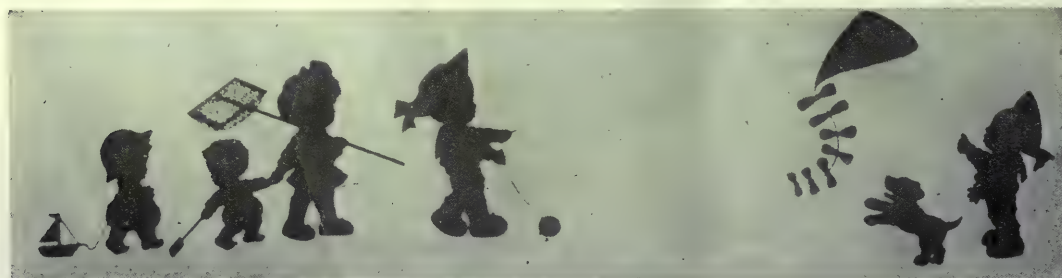
kept clean and sanitary, while the surface is neither cold nor hard. It will wear much better if kept varnished or waxed.

A Scotch wool rug in brown shades would stand hard wear as well as any and would not show spots readily. A small patterned rug would show soil less easily than a plain one. A rush rug would be good but would be rough for the child who wants to go barefoot. The rugs should be heavy enough to stay flat on the floor, and not be easily kicked up to trip the child or, worse yet, small enough to slide on floors, if the mistake has been made of polishing them.

Colored balloon effects and lanterns are happy conceits as lighting fixtures.

The choice of toys, too, may be utilized to advance the child's art education. What attractive ones people can buy now! To these toys should be added pencils, paints, plasticine, games to teach color, colored crayons, a blackboard, building blocks, tools; dull pointed scissors as the child grows older, paste and brush, building blocks, big needles and colored wool—all of the devices of the kindergarten.

A kitchenette and handy medicine chest arrangement ought not to be lacking from the nursery. A gas plate, a few pans for the warming of milk, boiling of water, cooking of gruel, etc., will save many steps. If necessary, a closet may be used for this and the storing of wood, even though the baby's wardrobe be kept in drawers. Provisions should be made which will give a place for everything, since order is one of the first principles



the child should learn and which he is not too young to learn. Low shelves for books and toys, or easily opened cupboards for small toys, should be provided.

Provision there should be, too, for the sand. A sand table may be a good way to disguise the presence of sand, but half of the joy of playing in the sand is to sit down in it. One corner of the room can be planned as a sand box. Bookshelves could screen off this part of the room.

Deep windows and low seats (which by the way may also be used for storing toys and clothing) would make this an absorbing place on a rainy day. Outside the win-

dows may be boxes in which to plant seeds.

Is there anything that brings more pleasure than giving happiness to a child? Is there anything more worthy of expense, thoughtfulness, care and effort than the child and his immediate environment? Is there any other room that gives the scope for originality and artistic play of imagination of the decorator? The possibilities of the children's room are fascinating even thrilling. To play in a modern nursery—what a little bit of heaven! Who would not want to be a child again?

The Adaptable Wicker Furniture

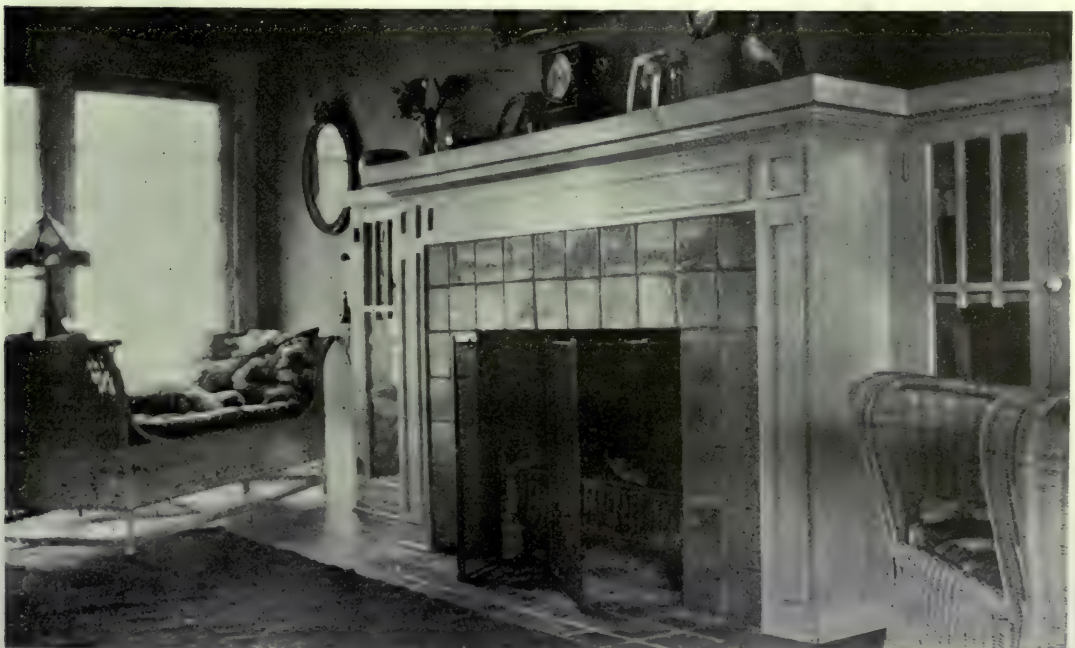
Marion Brownfield



SIDE from the charm of a room furnished with wicker furniture which just naturally seems to invite one to lounge and be happy, there is from the practical side, the adapt-

ability of wicker furniture to consider. Its best recommendation is that it is appropriate for most any room, in any home, at any season!

In the artistic home of today, wicker



Wicker furniture is especially good with the white interior

furniture is not confined to the sun-room or the summer place. An odd piece such as a rocker or table, for example, finds its way quite gracefully among much more massive or expensive pieces of furniture of many quite palatial residences, and whole sets of it are specially designed for living and breakfast rooms, bedrooms and boudoirs.

Other features of its adaptability are

of any size, has its wicker craftsmen who prefer to work to order. If liked, the natural finish, that is, the fiber without any finish, can be ordered and the home-maker may stain or enamel it himself in a tint to harmonize with his rooms. Stains for wicker, like shingles outside the home, seem the most natural finish, and therefore the most artistic. But with the popularity of light colored enamel



Adaptable to living room as well as sun room

its lightness to move around, its simple good lines, that in the bargain are very comfortable for use, and its ability to harmonize with so many color schemes and styles of furnishing and architecture.

Compared with other furniture that is artistic, well made and the vogue of the hour, it is very reasonable in price. Whether the wicker is solid or open work naturally influences the price as more material and time, has, of course, to go into the solid pieces.

In many localities wicker furniture in designs and sizes to suit individual home requirements can be ordered directly from the maker, for nearly every place

pieces for every room in the house unabated it may be desirable in some cases to enamel the wicker to match. Reed fiber, which is the heart of rattan, is, before treated to stains, varnishes or paints of any kind, a creamy white, which is very dainty for any room, and particularly for those upstairs. With the colorful cretonnes so often combined with them a room furnished with natural colored wicker has no danger of losing character. Furniture exposed to some weather, either on a sun or open porch, keeps in better condition with a stain. Grays, greens and brown are the usual choice. Half a dozen shades of these

colors are obtainable. A very popular fiber, plaited rush, comes in a delightful tone half way between gray and olive green. The browns in frosted effects are exceedingly attractive. In enamels such light tints as pale green, yellow, cream, pink and blue are good style.

The room decorations, paint and wall paper or tinting, are the greatest consideration in harmonizing wicker furniture with the color scheme. With the present finish of white or cream enamel woodwork used in so many rooms from the front to the back of the house, upstairs and down, the natural wicker again is suggested as both fitting and cheerful. Even with dark flemish or mahogany, the natural colored pieces lighten the room agreeably and harmonize quietly if cushioned with either tapestry, terry or cretonne in dark tones or mixtures.

Among the pieces of wicker furniture that are made are: round and square tables, sewing and wing back rockers, beds, bureaus, chiffoniers, dressing tables, desks and chairs, couches and chaise lounges, buffets, tea wagons, muffin stands, sewing stands, cradles, bassinets, magazine stands, floor, table and inverted ceiling lamps, plant stands and bird cages. Many attractive combination pieces are also made such as chairs and tables with magazine racks attached on one side, and



Wicker is found in the simple home and in the palatial mansion

combination plant stands with upstanding pedestal for a lamp or bird cage.

Although natural wicker cleans quite easily with cold water and a pure white soap, one can paint it, or change it to a different room when tired of it. Wicker furniture banished from the living room can nearly always find a welcome place on the roof garden, the porch, or even farther from the house—in the summer house or pergola for “all outdoors invites” a pretty and comfortable sitting place to really enjoy summer.

For the furnisher of a modest home wicker is very practical, for its lightness and graceful proportions never seem to crowd small rooms. It never appears bulky, top heavy, or foolishly pretentious, and when the day comes for refurnishing with some “really handsome furniture” the adaptable wicker furniture will fit in any other room.

Surely one can get just the effect and service from wicker furniture that one desires!

A House of Many Porches



FOR summer comfort and friendly welcome, one's home must have porches. The entrance to the house—and this includes porches—is the keynote of the home.

One instinctively feels more at home on entering by way of a wide, open porch

ing, were we not accustomed to the idea.

This house has first-story ceilings 9½ feet high. The height of the ceilings limits the width of the side porch in such a case. Higher ceilings (requiring raised plate lines and higher roof) would permit a wider side porch, but the front



The porch suggests the hospitality within

E. W. Stillwell, Architect

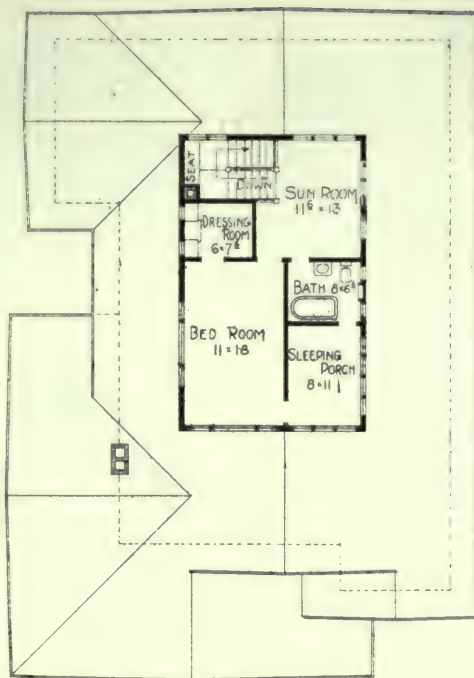
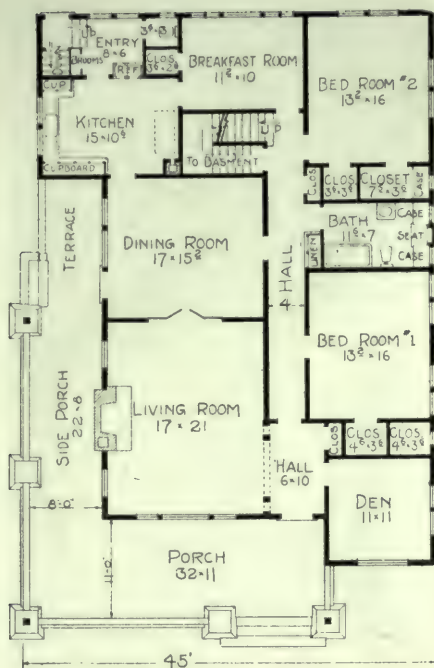
than by way of the close-fitting vestibule entrances of the more formal styles. The porch of the air-plane type of Bungalow suggests the hospitality and ease within.

The distinctive lines of this new architectural style make possible porches that are an integral part of the structure of the house. In no other style—except the pure California Bungalow, of which this is but an off-shoot—do porches seem to be such an inseparable part of the building. Porches of most other styles are separately roofed and would give one the impression of an attachment to the build-

ing porch could be increased to any desired depth.

The 36 to 42-inch cornices are a virtual extension to the net depth of these porches. The cornice of the older style houses afford scarcely any protection from the sun.

In this plan particular attention was given to planning an owner's quarters for a bird's-eye view, and comfort with plenty of light and air. So, in addition to the fine living porches below, there is a sleeping porch and sun porch for the second-story bedroom.



While such a house as this is obviously the most comfortable for hot climates, this does not restrict it to southern latitudes. In every way, the house is as well

built as any. There is a large basement for a heating plant and a portion of the porch space might be enclosed with glass and screens as is the custom in the north.

The Use of Glass in Our Houses

WITH the greater appreciation of sunshine and air in our houses, especially sunshine, for we take fresh air altogether too much as a matter of course, there is a question if we might not be able to make windows which would give more of the out-door feeling in the house.

It is difficult to set a large expanse of plate glass in a house without losing scale. Small panes of glass, even though the window be large, give a more attractive effect.

The home here shown is Colonial in the upper story and the entrance portico, but the front wall of both the living and dining rooms is completely filled by an unus-

ually large window, completely changing the aspect of the house from what would be expected to accompany the upper story.

The plan is of a typical Colonial form, with central hall, living room on one side and dining room on the other. The stairs are recessed back of the entrance so that the hall is not the wide hall of the Colonial period.

Beyond the living room is a partially enclosed porch with doors beside the fireplace, while the sun parlor is at the end of the long living room.

There is a pass pantry between the dining room and the kitchen, with cupboards and serving shelf.



Colonial as to detail, but with large windows on the first floor

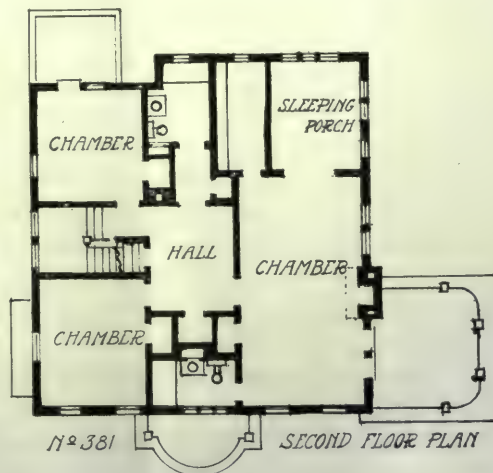
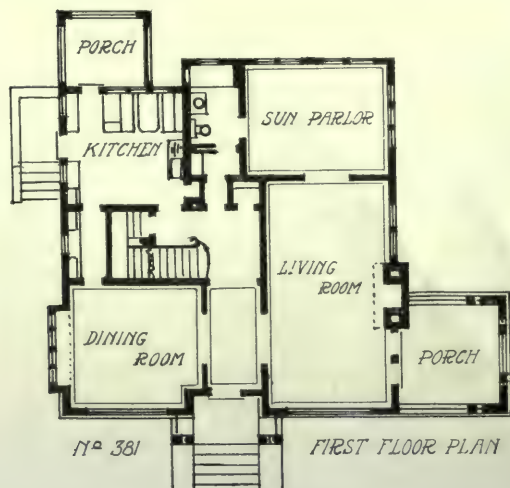
J. W. Lindstrom, Architect

The kitchen is very modern with its breakfast alcove, with cupboards enclosing it, and a porch beyond, while the entrance from the outside is at the side of the house.

There is a bathroom on the first floor, connecting with the sun parlor and reached through a passage from the rear of the hall. There is also a closet from the kitchen and one from the hall.

On the second floor there is a large chamber over the living room which has a fireplace in it, and which opens to a balcony over the porch. It has a private bathroom and closet at one end of the room and a roomy dressing room and sleeping porch at the other end, over the sun parlor.

There are two other chambers on the second floor. Stairs from the hall, over



the main stairs, lead to the third floor. There is a balcony over the kitchen porch opening from the rear chamber.

The exterior is of brick to the sills of

the windows, with stucco above. The entrance portico is of brick with brick steps, and the porches are of brick to the same line as the main body of the house.

A Two-Story Home of Stucco and Brick



A substantial home

Chas. S. Sedgwick. Architect



HE home which is here shown gives the impression of a large house, though in reality the size is quite moderate. The living room extends across the full front of the house with the entrance recessed into the center of it. There is a fireplace at one end of the room and the sun parlor opens from the other end with sliding doors which may be pushed back into the wall when not in use.

Sliding doors also separate the dining room from the living room. Beyond the dining room is an open porch giving an outside entrance. Opening from the dining room is a breakfast alcove easily ac-

cessible from the kitchen, with windows on three sides for light and ventilation.

The kitchen is rather larger than is usually allowed in the modern house and is well arranged. The refrigerator is in the entry.

The stairs lead up from the living room with the basement stairs from the passage between the living room and kitchen. A toilet with lavatory is placed beside the entrance, conveniently reached from both the basement and first floor.

On the second floor there are two chambers across the front of the house with closets between them and a roomy suite across the rear, including beside the

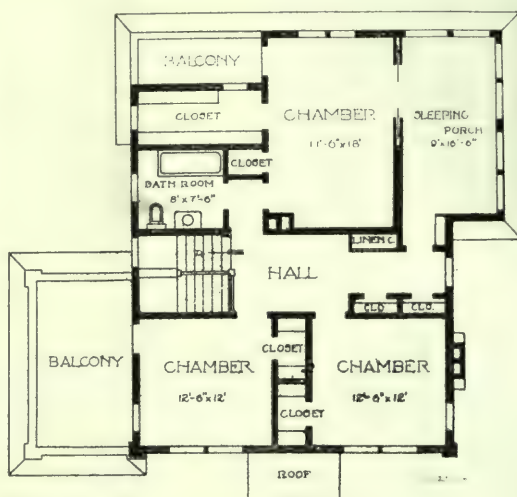
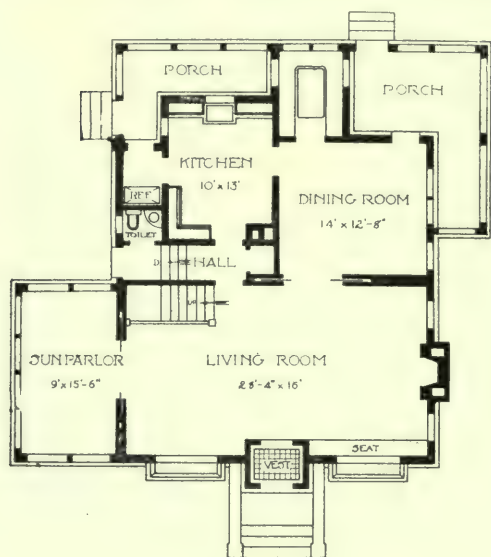
chamber a long closet or dressing room, direct entrance to the bath room and a sleeping porch. The owner of this home appreciates the advantages of doors which slide into pockets in the wall and do not stand out in the way when the doors are open. Perhaps there is no place where doors are so much in the way as in a chamber. Sliding doors have been placed between the large chamber and the sleeping porch.

The exterior of the house is of stucco panels with brick basement and corners

and half timber work for the window spaces on the second story.

The windows on the first story are unusually large, but the stucco and timber work accommodates itself to these wide spaces more readily than do more formal styles. The roof lines are broken by the sleeping porch, accommodating itself to lowered window heights.

The flower boxes are built out under the large windows in a substantial way. The entrance is hooded. The steps and porch buttresses are of brick.



Size in the Modern Home



SIZE a relative matter in the home in which one may live comfortably? Modern tendencies would go to show that such may be the case. Nor has the development of this tendency been slow. Many families who, a few years ago, felt the imperative need of a ten to fifteen-room house are now living in greater comfort in an apartment. Other families have moved from six and eight-roomed houses into two and three-room apartments and profess that they never lived as easily and comfortably

before. Smaller space to keep clean, greater convenience in what is to be done, and careful planning relative to the routine of the day, all these have worked together in giving greater comfort in the smaller homes.

So satisfactory have the apartments proven that small bungalows are being planned along similar lines. One of these "conservation bungalows" is shown in the smaller of the homes included in this group. It is 24 by 30 feet in size, outside, with no projections.



A bungalow which is as convenient as an apartment

The entrance is through the sun porch into a living room, beyond is the kitchen. On the other side of the house is a chamber, bathroom and a large closet and dressing room connecting with the bath-room and with the living room. A so-called disappearing bed is set to fold into this closet or to open into the living room,

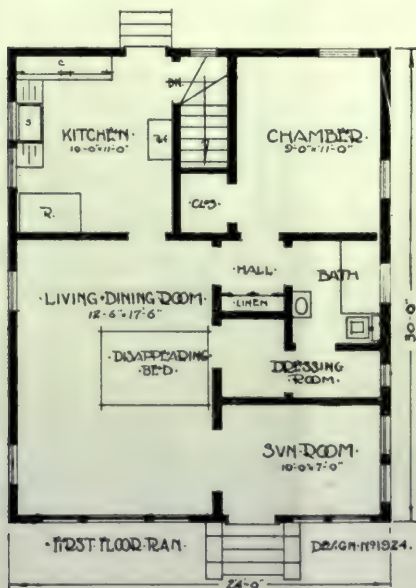
after the approved manner of the disappearing beds of the small apartments. This space is well vented. The bed is folded away. The dressing room and bath are conveniently connected. There is a good window in the dressing room and all the accessories of the boudoir.

There is a good closet opening from the chamber and a linen closet in the small hallway. There is a basement under the house with stairs to the kitchen.

The simplest possible treatment has been given to the exterior, stucco surface with wood trim and a low-pitched roof. Flower boxes and planting relieve the plainness.

Almost the same size and two full stories in height is the second home shown in this group. Both the sun porch and the entrance project, adding to the area covered. The living room, dining room and kitchen occupy the first floor, while there are three bedrooms and a bathroom on the second floor.

The exterior walls are of stucco up to the heads of the windows, while the sec-



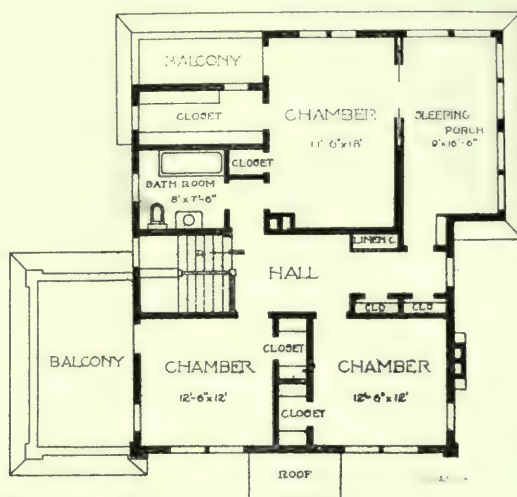
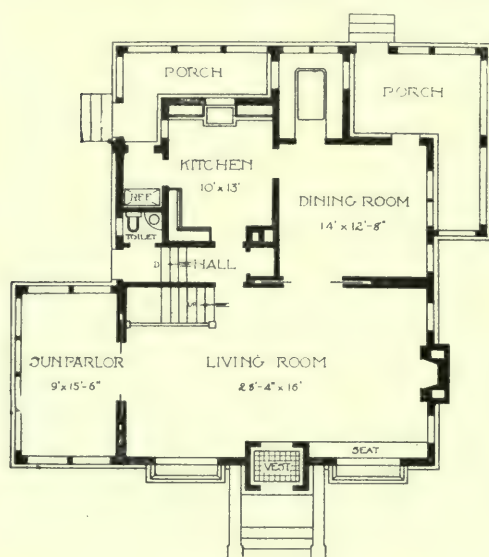
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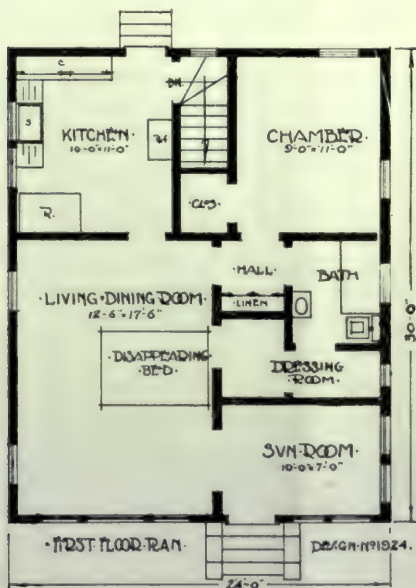
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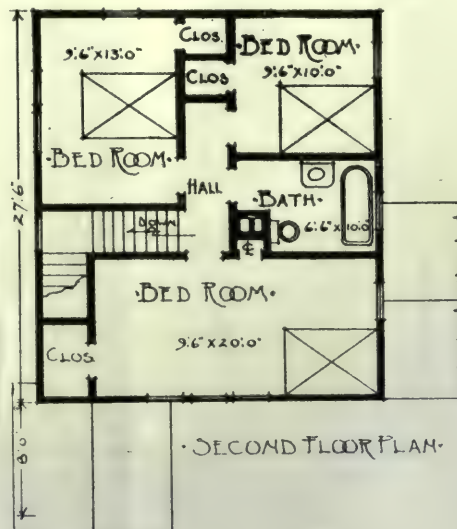
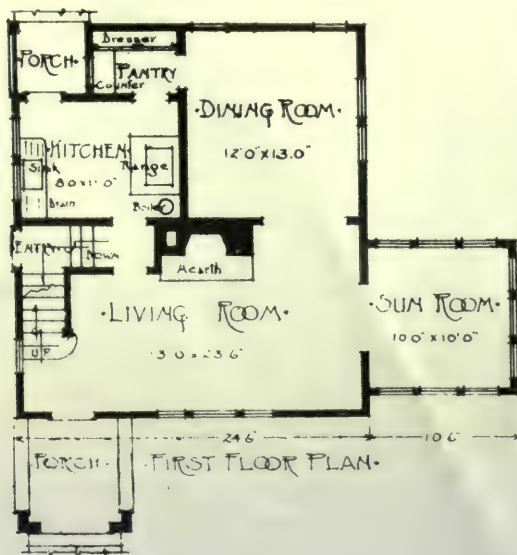
A home which is economical in construction

ond story is shingled, built straight up to the plates under the rafters. This gives the second story the same size as the first, and at the same time allows a simple, inexpensive roof with wide eaves.

The sun porch opens at the end of the living room with glass doors. The fireplace is so placed as to give warmth both to the living room and the dining room. At one side of the fireplace is the stair-

way with an outside entrance from the basement stairway.

Between the dining room and the kitchen is a pantry, with a dresser having counter, shelf and drawers with cupboards below. If a breakfast alcove were desired the outside wall of the pantry might be projected for seats and table with a cupboard where the counter is shown. There is place for the refrigerator on the rear entrance porch.





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Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Simple Louis XV Rooms



IT IS customary to think of the great French styles as fitted only for the homes of millionaires, and if the gorgeous rooms of Versailles and Fontainebleau are taken as models, this theory is undoubtedly correct. But the sumptuous apartments of kings and queens show but one phase of the style—a true phase, but only half the story. That there is a simple side to the Louis XV and Louis XVI styles of decoration many people do not know. The ball-rooms of the very rich and the gilded parlors of our mammoth hotels are the examples with which they are familiar. They judge the styles accordingly, and rightly believe that they are out of place in the average home. Occasionally these rooms are good specimens of the ornate side of the style in question, and are thus valuable examples of period decoration; but often they are not, and show only vulgar ostentation and reckless expenditure. Good or bad they are almost valueless to the average householder, for they represent an outlay far beyond the average income.

To the woman who is furnishing her home, the expensive Louis XV furniture is almost a mockery; hundreds of dollars for the genuine pieces; many, many dollars for the glittering reproductions—all equally out of place in her modest home.

Good reproductions are not decried. Many gala apartments are furnished with them, and when well executed they have the dignity belonging to all faithful copies, but they are never inexpensive. Then there are reproductions of another type; imitations they should be called, for they do not reproduce. They are the travesties of the cheap shops which often catch the fancy of the women of little money and no taste—or perhaps of taste which has never been trained, or taste which has been perverted (if one wished to take the stand that taste is not born with a person). It is hardly necessary to dwell on this furniture of gilt and tinsel—on the insecure chairs of satin and plush, on the fragile tables of gold and onyx; on the so-called Vernis-Martin cabinets, decorated with crude shepherds and shepherdesses and sticky with varnish. To many people it is the only French furniture they have ever known, except what they see illustrated in books and magazines devoted to the homes of millionaires.

It is not surprising, therefore, that Louis XV furniture is avoided by people of taste and moderate incomes. The wise housekeeper avoids it, furnishing her house with mahogany of colonial design, or with arts and crafts pieces of stained oak, confident that, with the proper set-

INSIDE THE HOUSE

ting, either style will be suited to her rooms. If told that the Louis XV style would be appropriate in her house, she would be highly skeptical. If she argued the matter she would say, "I dislike ornate wall decorations and furniture. I wish my house to be simple and livable, and inexpensive. I could not afford the French style, and should not want it if I could."

Interior decorators—some of the best in this country—have done much to foster this standpoint. They have ignored the simple side of the style, even when it was far better suited to the rooms they were treating. It is natural that they should take French palaces for models, as these are available through countless illustrations, but they have gone to infinite pains to copy the most sumptuous of the interiors, neglecting the private rooms, the petit apartments, in which Versailles, Fontainebleau, and the Trianons abound. These rooms are more simple than many in our own houses, and afford a striking contrast to the Louis XV apartments

with which we are familiar. They have all the requirements for the housewife who wished her house to be simple, livable, and inexpensive.

The word "inexpensive" is used here in a relative sense, and comparisons must be made with the styles found in our homes. Good furniture is never cheap, but the argument we would make is this, that a room may be fitted in Louis XV style, which includes wall treatment and furniture, and cost no more than the same room fitted, with equal care, in colonial style. The expense will be greater in some one detail and less in another; the total cost may be made the same.

In all rooms the question of the wall treatment comes before that of the furniture; therefore, we will consider this important subject first. A few ornamental details do not make a style. Proportion and balance come first, and the ornamental features later. There was a period in rococo decoration, more particularly in furniture making, when balance and unity were disregarded, but with this particular phase we are not now concerned. The proportions of the panels in a Louis XV room are very important. They differ from those in vogue during Louis XIV's time, and they are quite unlike those of the Louis XVI style. A paneled wall must be used, and it remains for the mistress of the house to decide between wood paneling, painted stucco, and paper hung in panels. The beauty of a paneled room cannot be overestimated, whether it be in one of the French styles, in the old English manner, or in our own colonial fashion.

Many professional decorators are



Printed linen in free adaptation of Louis XV

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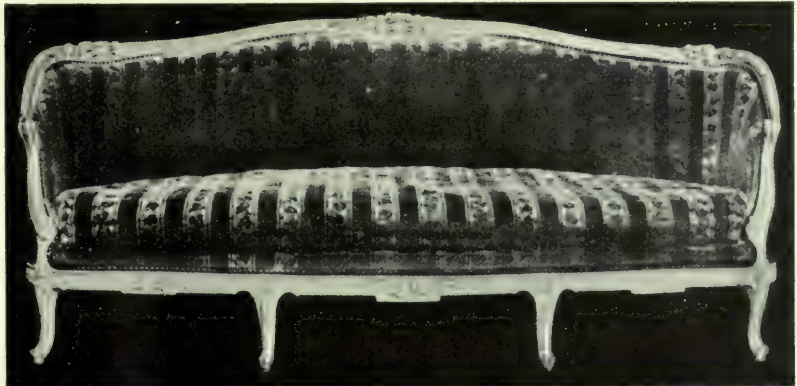
unfamiliar with the principles underlying the Louis XV style and it is too much to expect that home decorators will have mastered them. A careful examination of the photographs of Versailles and Fontainebleau is recommended. If photographs are not available, illustrated books on French decoration of the eighteenth century will prove of assistance. First, consider the wall panels, their shape and character, and their size in proportion to the height of the wall. A small room treated in Louis XV will be more useful than a large one, for the large room of the average house is needed for a living room, and the French style is too formal for that.

It may be said in explanation of the word "formal" that a Louis XV room of the type we have in mind is no more formal than a colonial room. Both are formal in the sense that they are unfitted for lounging, and both have that dignity and reserve found in apartments where the wall treatment is itself a decoration, where the furniture is not crowded, and where there is little bric-a-brac.

There are several varieties of Louis XV paneling, but the type chosen has three divisions; a long panel in the center, with a panel at the top and at the base, the vertical line of each being half the vertical of the center panel. This is an extremely simple method of dividing a wall, and may be chalked off by an amateur. With this scheme, the ceiling is

paneled also, the center being a division four times the size of the surrounding divisions. On either side of the doors, the windows, and the fireplace the panel should be half the width of the others.

If wood paneling or stucco is chosen, either ivory paint or a French gray is advised—a gray so pale that it looks like silver in the high light; if paper is selected there is a wider choice, and the walls may be made more decorative.



Louis XV sofa

Ivory or gray is still advised, but deeper tones may be chosen than are advisable in paint, and the panels should be outlined in delicate moldings. Gold in any form for the enrichment of the wall is not advised. Gray panels outlined in white produce a charming effect, particularly if the trim is painted white. Just how much ornamentation may be given to the moldings, individual taste must decide. In all Louis XV rooms of the best period the vertical foundation lines are straight. The lower horizontal lines are often straight—always in the lower panel. The central or important panel is treated with more freedom. Both horizontal lines may be flowing. The upper panel may be

INSIDE THE HOUSE

treated similarly, or it may have a straight upper line and a flowing lower one. It is well to make a drawing of the panels and experiment on paper before making the moldings. The moldings are in reality frames which outline the panels, and must be delicately executed.



Louis XV chair

One clever woman had a foreign frame-maker design her a Louis XV picture frame, and used this as a model for her center panel. The motif was a variant of the shell, the acanthus leaf, and the scroll, all exquisitely simple. Using this as a basis, she designed the moldings for the upper and lower panels. The stencil scheme she used in a bedroom, first papering the walls with a moire paper of a rose du Barry shade and simulating panels with the stencil.

If the task of designing the moldings is too much for the home decorator there is another alternative. She may go to a professional decorator and ask him to give her estimates on a Louis XV wall treatment. If he understands that she does not wish a floral paper, he will show her how a correct effect may be obtained by paneling, paper being used for both panels and moldings. Having studied the subject, she will know what she wishes, and not be dazzled by horns of plenty, musical trophies, and laurel wreaths which are foreign to the style.

Having decided the wall treatment, she will next consider rugs, hangings, and furniture. The rug question is very simple: one large rug of French or American weave, a gray ground if the general tone of the room is gray, a deep cream if the walls are ivory, with a repetition of scrolls and acanthus leaves. The pattern will be that of an old French carpet, and the colors will be so softly blended—pinks and pale greens and ambers—that the effect will be harmonious. With walls so delicate in tone, a rug of strong colors would spoil the room. The deep crimson carpets seen with many white and gold walls are enough in themselves to kill the effect. Yet crimson is often chosen for a Louis XV room. It is an empire color.

The furniture is a very important feature, and here it is well to state that many pieces are unnecessary. A canape or sofa, two armchairs—one if the room is quite small—several single chairs, and a table are ample. A cabinet, if one has something appropriate to place within it, is a decided addition. Many high-class furniture firms make excellent Louis XV furniture, and they are now giving special attention to the plainer models. Some



INSIDE THE HOUSE



firms will take orders for simple designs, and finish them to suit the wall scheme. French walnut and Circassian walnut are used extensively and are beautiful woods, but they are expensive, and will be a little heavy in color for such a room as we have described. They are most harmonious when picked out with gold and used with a background in which there is a good deal of gold.

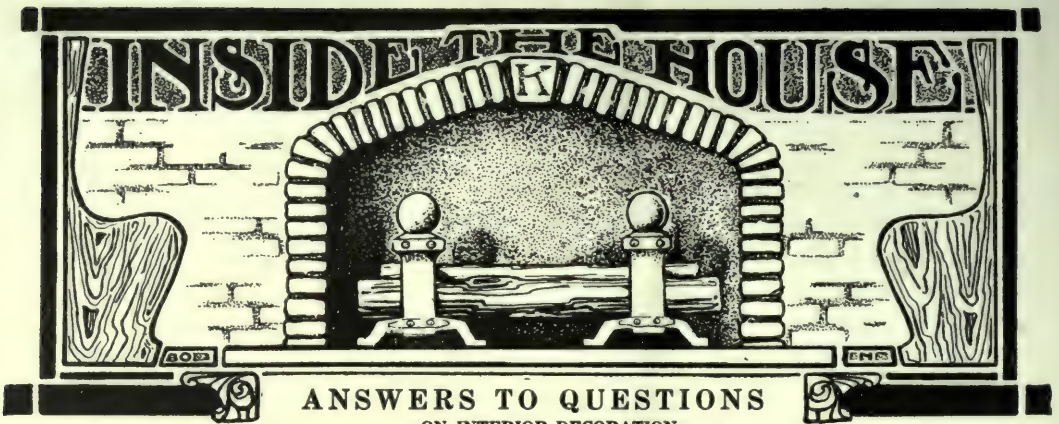
Enameled furniture the color of the woodwork—white or gray as the case may be—is advised—plain enamel for the smaller pieces, and for the larger pieces, similar enamel with the slight moldings and enrichments painted to match the moldings of the walls. The sofa and two chairs should be upholstered in some Louis XV material—a tapestry reproducing Aubusson or Beauvais, or a silk and wool brocade with delicate rococo ornament or printed linen or cretonne. It is well to go to a reliable decorator for these fabrics, as it is easy to get astray in these matters and confuse Louis XV and XVI. The colors in the upholstery should carry out the tones of the rugs. Rose-pink may be emphasized, or that silvery blue which is seen in many French materials. Individual taste will govern these matters.

Toward the end of Louis XV's reign cane furniture came into vogue and gained great popularity during the succeeding period. Cane pieces follow the lines adopted by the furniture makers of the period, namely, the curving leg, and other characteristics of the style. The frames of the chairs are wood, but the

backs as well as the seats are of finely woven cane. American decorators have reproduced some of these designs, and we would call attention to their fitness for the Louis XV room, particularly with linen or cretonne.

Curtains in the eighteenth century were used to exclude light and drafts. The "dressing" of a window for ornamental purposes came at a later day. Some latitude must be exercised in the treatment of windows for our present civilization demands both shades and curtains. A simple hanging is recommended for the windows, which in the room under consideration will probably not be more than two in number. Plain fabric in the predominating color of the room may be used, or a figured material in the pattern of the upholstery.

Little bric-a-brac is needed here. The mantel, enameled like the rest of the trim, should hold a pair of sconces and a clock. It will be an easy matter to find the clock, for French designs in timepieces have always been popular. A Louis XV clock anywhere but in a Louis XV room is out of place, but it is the only thing to use here. The sconces may be found at lamp and candlestick shops, and will compare favorably in price with good sconces of colonial design. The same thing may be said of andirons. Mantel and grate shops carry period designs, and simple Louis XV fire dogs are no more expensive than good brass ones of colonial type.



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

An English Interior.

A. E. S.—I am enjoying Keith's Magazine very much and I think I can get some ideas for interior decorating.

We are going to build a new home and the architect has asked me what finish and color I'm going to have in living room, dining room and sunporch. I can truly say I don't know. The house will face east, living room running north and south; sun porch on the south, and dining room on south and west. Then there will be a front hall and vestibule. The wood trim is to be oak. Fireplace, tapestry brick. What would you suggest for finish, and walls, too? The walls will be sand-finished and we don't want to use paper. I don't like a dark wood trim. What do you call the shade when you look at it one way it's grayish and another brown, on the fumed oak color? I like that better than most anything. How could that be used? Will buy new furniture and draperies. The house will be semi-bungalow. Should I have the buffet built in? The bookcases will be on each side of the fireplace. The house will be English type with casement windows; exterior is to be of tapestry brick to window sill and tan or dark tan stucco with paneling above windows on second story.

Ans.—The grayish fumed oak stain you suggest would be a very good choice for an English type of design with tapestry brick. We do not think you can do better, but—have a dull finish, no varnish. You will, of course, use a cheaper wood in sun parlor and this we would stain

a forest green with walls tinted gray and a green rug on the floor, gray wicker furniture. We should tint the walls gray throughout; a uniform wall finish is preferred at present, unless one wishes to use dainty papers in some of the bedrooms.

As you are to buy new furniture, we suggest the gray fumed oak for living and dining rooms and some of the new painted bedroom sets for sleeping rooms. These come painted dark blue, gray with bright colored insets and borders of apple green. They look very attractive with gray walls and gray woodwork. We should also get the fumed oak living room furniture having insets of antique cane in backs and sides. Rugs and hangings of mulberry color in the living room will be attractive and serviceable.

Buffets are quite as often separate as built-in now; it is just as you prefer.

Hangings for a Studio.

A. M. K.—I always enjoy reading your answers on Interior Decoration. With this note I enclose a rough sketch of my studio, which I would like to refurnish.

The floor is stained a brown and the woodwork a reddish brown which go well together. The paper was a green long ago but has faded to good shade of brown. The ceiling is white and I thought to have it tinted a buff.

The kiln is not very attractive and thought to have a lattice work put up in front of it to the moulding which is about two feet from the ceiling, across to the other side of the room painted a pale



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yellow and also paint all the tables the same color, that being a good color for painted china. Then I thought to paint the chairs yellow too. Can you make any further suggestions for window drapes? I do not care for cretonne, particularly. I would be very grateful for any suggestions whatever. Do you know any better way than using lattice work across the room? I thought to keep the painted china in front of the lattice and the unpainted back of it.

Ans.—For hangings in your studio use unbleached muslin with hand dyed muslin of the predominating color of your screens, if you still need them, provided the color is a warm color; or use pongee, hand dyed linen, casement cloth or raw, rough silk in tan shades. Tint your ceiling buff.

You could improve on the decorative effect by making ivy grow over your lattice. Use wooden or concrete boxes for the earth. If the boxes are big enough, you could also plant Boston or wild ferns in the boxes.

Use one of the screens to hide the back of your kiln and stored, unpainted china.

A Livable Interior.

H. H. E.—I should like to take advantage of your correspondence department, as our little home is being built and will soon be in the hands of a painter. Would like suggestions from you as to color for exterior painting of house and also interior. Our roof and gables and dormer are shingled and the rest of exterior is four-inch siding. Our home faces the west, with north exposure for bedrooms and south for living rooms.

As to furniture we have light fumed oak for living room and dining room. The finish of floors and woodwork in living room, dining room and breakfast room (or sunparlor) is oak, which we thought we would finish light fumed to correspond with our furniture. The bedrooms, bath and kitchen, we thought, would be done in ivory or white, as it is over pine. What would you suggest?

Would also like to have you suggest

curtains for casement windows in breakfast room and sunparlor.

I thought of having breakfast room, or sunparlor, in grey with grey wicker table and chairs. It has south, east and west exposure and would have plenty of light. How would you suggest draping these windows, and what colors should predominate?

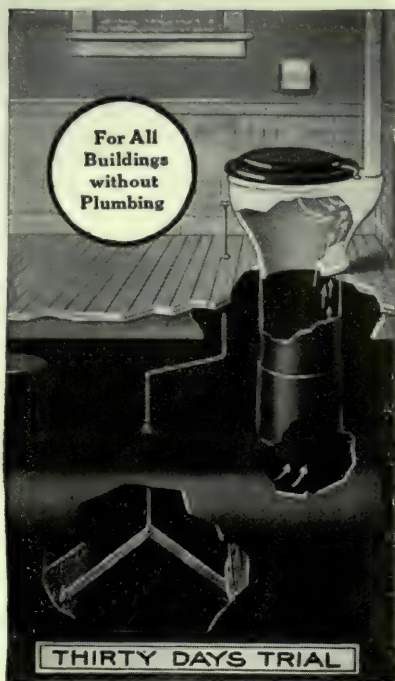
I think the walls of rooms will be what is called the float finish plaster. So walls will have to be tinted. I would like to have suggestions as to colors for each room.

Would the use of small rugs be all right for living rooms, as we have the oak floors?

As to kitchen floor, we thought of putting down linoleum, either green and white mottled or blue and white.

Ans.—In reply to your letter asking for suggestions: First, as to color scheme for exterior, something depends on the surroundings. Such a bungalow, set in among many trees, would be very charming with main siding painted deep ivory and roof stained green. Also gables and dormer stained leaf green. However, a pale, creamy tan for the body of the house and shingle of cigar brown, would better suit most locations. Only the tan should not be yellowish in tone. The window trim, etc., would be the brown of the shingle.

Your plans show a very convenient and livable interior. The rooms are small but sufficient. The dining room, having only indirect lighting from the breakfast and living room, must have a light wall, and a warm, light grey is the best choice. The same wall should be carried through into the little breakfast room. Then make the latter gay with narrow, flowered, glazed chintz shades on the windows, run on rollers, like any other shades so that you can raise or lower them at will, and no other curtains. Paint the woodwork deep ivory, and paint the window seat, table and a couple of chairs leaf green, with blue and yellow lines for decoration. Your painter can easily manage this. Of



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INSIDE THE HOUSE

course this same scheme can be carried out with the same light fumed oak wood-work in breakfast or in dining room, but the ivory paint would be much prettier. Don't put any oak furniture in breakfast room. A small rug of green fibre will be all right there, but we do not like small rugs in dining room. Use them in living room, little hall, etc. You are almost obliged to use the same grey wall in living room, but give it tone with rugs and draperies and upholstery, either dull blue or military. On the sash of the casement windows hang straight panels of figured lace—your filet will be good—with no

fullness. Then hang side draperies on the end sides only of the group of windows of blue or mulberry, or whatever color you select, to the sill. You can either use the same figured lace, in straight panels on the sash of French doors, or you can use thin gauze or silk the color of window hangings, and push the fullness together in the middle so it will leave only half the glass covered. This is the newer and prettier way.

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J. S. Cote, Architect, Seattle, Wash. Walls finished with Cabot's Old Virginia White. Roof stained with Cabot's Red Creosote Stain.

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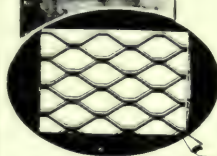
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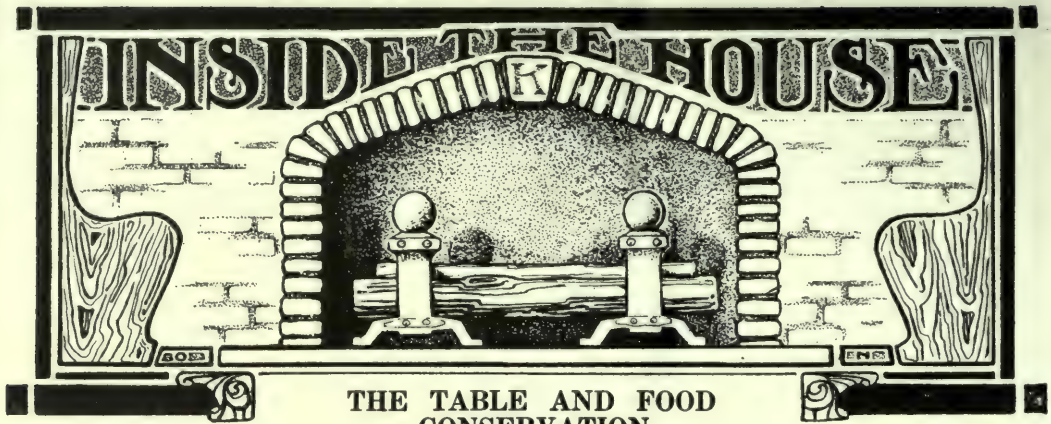
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Elsie M. Fjelstad

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LEG OF MUTTON	
<i>Relishes</i>	<i>Garnishes</i>
Mint Sauce	Parsley
Mint Jelly	Pimento
Currant Jelly	Radish
Spiced Fruit	Pickle in Lettuce Cup
Baked Bananas	
Caper Sauce	
LAMB OR MUTTON FRICASSEE	
<i>Relishes</i>	<i>Garnishes</i>
Curry Sauce	Shortcake
Pickles	
Capers	
BEEF	
<i>Relishes</i>	<i>Garnishes</i>
Dumplings	Carrots
Pickles	
Beets	
POT ROASTS—BRAISED BEEF	
<i>Relishes</i>	<i>Garnishes</i>
Pickles	Parsley
Pickled Beets	
CHICKEN	
<i>Relishes</i>	<i>Garnishes</i>
Cranberry Jelly	Celery
Cranberry Sauce	Parsley
Celery or Mushroom Sauce	Rice
Giblet Gravy	
TURKEY	
<i>Relishes</i>	<i>Garnishes</i>
Cranberry Jelly	

Cranberry Sauce
Cranberry Ice
Oyster Dressing
Sage Stuffing

Relishes
Currant Jelly
Green Salad

Relishes
Grape Jelly
Apple Sauce or Jelly

Relishes

Lemon
Worcestershire Sauce
Chow-Chow

Celery
Parsley

DUCK
Garnishes
Watercress

PORK
Garnishes
Parsley
Celery Tips
Radishes

FISH
Garnishes
Watercress
Lemon Points with Toast
Parsley
Egg Slices
Watercress

Dinner—40 Cents Per Person.

Baked Ham	Sweet Potato Croquettes
Nutbread	Tea
Carrot-Banana Salad	
Apples a la Robin Hood	

Baked Ham.—Purchase a thick slice of ham (one inch thick will do). Sprinkle well with brown sugar and stick cloves into it at several intervals. Place in a baking dish and cover with milk. Bake three hours. Do not allow the milk to boil.

Sweet Potato Croquettes.—2 cups riced potatoes, 2 tb. butter, 2 tb. sugar, 1 beaten egg, salt and pepper, bread crumbs. Add butter, seasoning and salt to the riced potatoes. Mold into shapes, roll in bread crumbs and egg and fry in deep fat, the

INSIDE THE HOUSE

same as doughnuts. 185°C. is the correct temperature.

Nut Bread.—2 cups flour, 1 egg, $\frac{1}{2}$ cup nuts, 1 cup milk, 1 tb. fat, 3 tb. sugar, 2 tb. baking powder. Mix dry ingredients, add milk, egg, melted butter and nuts last. Bake as cake.

Carrot-Banana Salad.—2 small carrots, 3 bananas, $\frac{1}{4}$ cup salted peanuts, boiled salad dressing (directions given above). Put the peanuts and carrots through a meat grinder. Cut the bananas up as for fruit salad. Mix the two together with the salad dressing and serve on lettuce leaves.

Apples a la Robin Hood.—6 large apples, $\frac{1}{4}$ cup sugar or syrup, $\frac{1}{2}$ pound chestnuts, 3 tb. butter. Cut off a small slice from the top of the apple. Core and remove meat. Add sugar to pulp and sauté in the butter until half cooked. Add chopped cooked chestnuts. Fill apple shells, replace covers and bake until done.

Dinner—40 Cents Per Person.

Pea Soup Cheese Sticks
Hungarian Goulash
Cabbage Salad
Egg Baking Powder Biscuits
Chocolate Pie

Pea Soup.—One can peas, 1 tb. sugar, 1 pt. cold water, 1 pt. milk, 1 slice onion, 2 tb. butter, 2 tb. flour, 1 t. salt. Drain peas, add sugar and cold water and simmer 20 minutes. Rub through sieve, reheat and thicken with butter and flour put together. Add milk scalded with onion and seasoning.

Cheese Sticks.—Make an ordinary pastry using 4 level tb. fat and a t. salt to each cup of flour. Roll out as for pie. Sprinkle with finely grated cheese. Fold over and roll out again. Sprinkle with cheese again and roll up. Do this several times. Then cut in narrow strips and bake.

Hungarian Goulash.—3 lbs. veal cubed, 3 large potatoes diced, $\frac{1}{2}$ cup water, 1 t. salt, 3 onions sliced, $\frac{1}{4}$ t. paprika, 1 cup fat, 1 cup milk, $\frac{1}{4}$ teaspoon black pepper. Put the veal and potatoes in a baking dish, cover with the seasoning and water and bake until done.

Egg Baking Powder Biscuits.—1 cup milk, 3 cups flour, $4\frac{1}{2}$ tb. fat, 6 t. baking powder, 1 t. salt, 1 egg. Sift dry ingre-

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INSIDE THE HOUSE

dients, cut in fat, beat eggs and mix with milk. Roll out as any biscuit.

Chocolate Pie.—Make an ordinary pastry, using 4 level tb. fat and 1 t. salt to each cup flour. After baking the crust until tender and brown, add the filling made as follows:

Filling.—5 tb. flour, $\frac{1}{4}$ t. salt, 2 cups milk, 1 cup sugar, 2 egg yolks, 1 t. vanilla, 1 sq. chocolate. Cook until thick. Cover with a meringue made of two beaten egg whites and 4 tb. sugar. Spread the meringue on the top and bake in a medium oven 10 minutes or until a nice golden brown.

Luncheon—25 Cents Per Person.

Lamb Soufflé Stuffed Baked Potato
Graham Muffins Tea
Pineapple-Cheese Salad (boiled dressing)
Apricot Whip

Lamb Soufflé.—2 pints of milk, 4 tb. fat, 4 tb. flour, 2 t. parsley, 2 t. salt, $\frac{1}{4}$ t. pepper, 4 cups chopped lamb ($1\frac{1}{2}$ pounds raw), 4 eggs, and one cup bread crumbs.

Scald the milk, thicken with the flour and add all ingredients except the whites of the eggs. Cook until very thick. Fold into the beaten egg whites, turn into a buttered dish and bake 45 minutes.

Stuffed Baked Potato.—Bake potatoes of equal size until they are dry, soft and mealy. Scoop the potato out of the skin. Add a little butter, seasoning and enough milk to keep it sticking together. Egg may be added if desired. Stuff the potato back into the skin and put into the oven to brown on top.

Salad.—8 slices of pineapple, one cup cottage cheese. Mix cheese with salad dressing made as follows: $\frac{1}{4}$ cup vinegar, $\frac{3}{4}$ cup water, 1 tb. mustard, $\frac{1}{2}$ t. salt, 2 tb. flour, 4 egg yolks, 1 tb. sugar, 2 tb. butter or oil. Cook in a double boiler. Serve the cheese on the slices of pineapple.

Graham Muffins.—1 cup milk, $1\frac{2}{3}$ cups graham flour, 1 tb. fat, 1 egg, 1 tb. sugar, 4 tb. baking powder, salt. Mix dry ingredients, add liquids. Turn into muffin pans and bake until done (about 30 minutes).

Apricot Whip.—4 tb. gelatin hydrated with $\frac{1}{2}$ cup water, 1 cup sugar, 3 cups

apricot juice. Add hydrated gelatin to the sweetened fruit juice and allow to congeal. When it has begun to set beat with an egg beater. Turn into individual molds and serve with whipped cream.

Luncheon—25 Cents Per Person.

Scalloped Eggs and Peas Peach Salad
Fruit Rolls and Butter

Cottage Pudding with Chocolate Sauce

Scalloped Eggs and Peas.—1 cup milk, 2 tb. butter, 1 tb. flour, 4 hard cooked eggs, 1 cup canned peas, seasoning. Place the eggs and peas in a baking dish. Put the butter on in bits, sprinkle with flour, pour on the milk and bake until tender and brown.

Salad.—4 canned peaches, 4 tb. mayonnaise dressing, almonds and lettuce. Serve the peaches on lettuce leaves. Put the mayonnaise on each peach and sprinkle with grated nuts. Make the mayonnaise as follows: Beat the yolk of one egg with an egg beater. Add oil, such as Wesson, Covo or Douglas, drop by drop, beating all the time until $\frac{1}{2}$ cup has been added. Then add by the teaspoonful, beating thoroughly until 1 cup has been added in all. It will be necessary to add vinegar or lemon juice at intervals when the mixture gets too thick to beat. Season very well with salt, pepper, paprika, celery salt and any other seasoning that you may have. A paste made of starch and water and added to the dressing will make it keep longer. As much as $1\frac{1}{2}$ cups of oil may be added.

Fruit Rolls.—1 cup flour, $1\frac{1}{2}$ tb. butter, 5 walnuts, $\frac{1}{3}$ t. salt, 6 dates, $\frac{1}{3}$ cup milk, 2 tb. baking powder. Mix the flour and baking powder and cut in the fat. Add the milk and roll out. Put the chopped nuts and dates on the dough and roll up as for cinnamon rolls. Cut the same as for cinnamon rolls and bake until brown.

Cottage Pudding.— $\frac{1}{8}$ cup butter, $\frac{1}{3}$ cup sugar, $\frac{1}{2}$ egg, $\frac{1}{2}$ cup milk, $1\frac{1}{8}$ cup flour, 2 tb. baking powder, vanilla. Mix as a cake and bake 20 minutes.

Chocolate Sauce.—1 cup water thickened with $\frac{1}{2}$ tb. starch, 2 tb. cocoa, 3 tb. sugar and $\frac{1}{2}$ tb. butter. Cook until slightly thickened (about 8-10 minutes).



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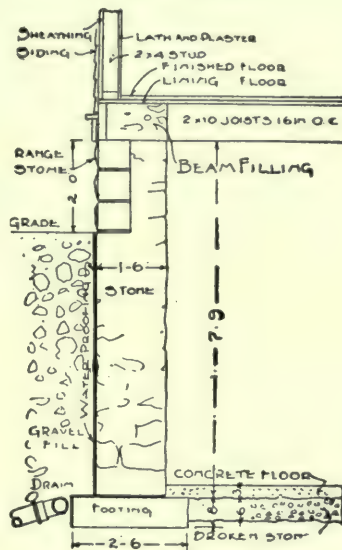
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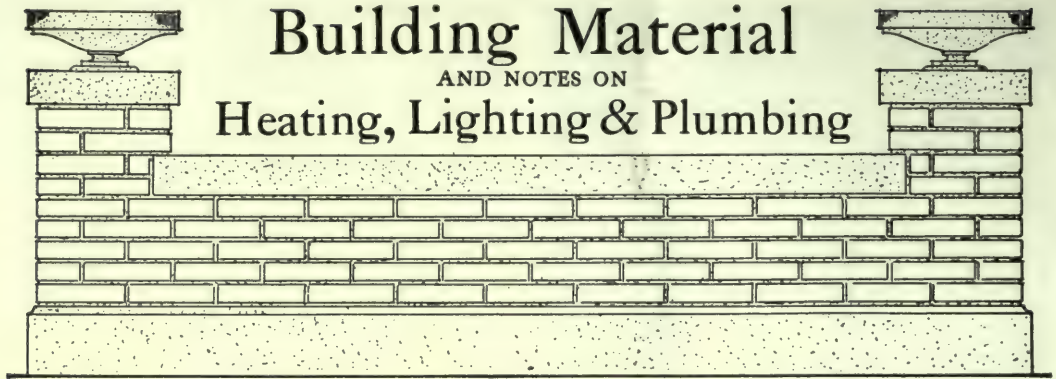
(Fig. 6)
SECTION THROUGH BASEMENT WALL

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Some Reasons For the Inefficient Heating Plant

THE time has come for a campaign of education for more satisfactory heating and ventilation in the homes of our country," said Mr. J. D. Hoffman in a paper before the American Society of Heating and Ventilating Engineers. "Buildings of larger proportions have been carefully worked out. Because of their importance as public utilities they have been treated with such respect by both architects and engineers as to insure fairly satisfactory service. The home of the private citizen of moderate means, on the contrary, still suffers grievously, and the need for such education is apparent."

He takes up first "Poor Building Construction" as a formidable reason for inefficient heating or for the failure of the heating plant. He cites "cold spaces" in bungalow roof construction, where a second story is finished under the roof and where the walls are not sufficiently insulated from the open roof spaces. Rooms or bays which overhang, either on the second floor or a projecting bay built on the first floor for a buffet or for windows, should have the floors thoroughly insulated with some kind of a building felt or quilt which will keep out the wind. Loose construction around windows is another cause of loss of heat. Even in well built houses, in order to make the windows move easily they are

fitted so that in a short time they are very loose and admit an unnecessary amount of air, even in moderate weather. Storm windows or weather strips will do much to help this situation through the cold season.

Outside chimneys, while very effective as a feature of the exterior, must be given either a thick construction for the outside wall or have an air space and double wall in order to give as good a draft as an inside chimney. Many outside chimneys, as usually built, are intended chiefly as ornamental features, inside the house as well as outside. How often do you find a fire in the fireplace, which has been made a feature of the big living room? "Where a chimney is required in an outside wall it should be not less than two bricks (8 inches) thick at the thinnest part, increasing to 12 inches on the lowest part." "The chimney is improved occasionally by an ornamental wall of cobblestones laid up outside the chimney proper." "*Under no condition should the house construction be rigidly fixed to the chimney.*" The expansion and contraction of the chimney causes movement of the floors, thus cracking the walls and ruining the fit of the doors, casings, et cetera.

In addition to these, which are simply matters of good construction, only a few of which have been mentioned, there are other points which, while not less vital,

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relate more especially to the heating plant.

Where a warm air furnace is installed, the low basement ceiling reduces the pitch of the leaders, greatly reducing the efficiency of the heating plant. There should be sufficient space between the top of the furnace and the bottom of the floor joists even if it is necessary to set the furnace in a pit in order to get it.

Another matter which has tended to reduce the efficiency of the warm air heating plant is the custom of confining the warm air risers in the spaces formed in the partitions by the width of 2x4 inch studding. This leaves only about 3½ inches as the maximum width for the furnace pipes,—narrow oblong boxes creating a vast amount of friction against the rising air.

Pipes which carry cold air to the furnace should also have a smooth sanitary surface inside. Especially is this the case with return pipes carrying air from the floors. It is suggested that such air ducts should have occasional hand holes which would permit them to be cleaned from time to time by swabs or fans. Not only would this make the house more sanitary, but the heating system would come nearer giving satisfaction.

Warm air heating is in some ways almost ideal if only the heating plant can be given a satisfactory layout and not cramped into a secondary place in the planning or put in almost as an afterthought. As a matter of fact, in a cold climate and with the high cost of fuel it is worth while to build a house around the heating plant. It can be done, too, without detriment to the house if only it be kept in mind in the first planning and given the importance it deserves.

In order to conceal the heating pipes, with hot water or steam, the pipes are sometimes carried through attic spaces. It is needless to mention the trouble which this causes.

In any case the home builder should inform himself to a certain extent with the fundamental principles on which his heating plant is operated, and see how it is installed.

To Prevent Leaking Radiators.

In laying out the heating equipment for a building in the process of construction, the building manager made this interesting statement, according to the *Heating and Ventilating Magazine*.

"Before the radiators are installed in any building that I have anything to do with I take pains to shut off a certain form of kicks from tenants by a little extra investment. I insist that each radiator be connected with a high pressure hose and water be run through it with the sections upside down for five minutes. Then I have the radiator connected with a 30-lb. compressed air pipe and the air is forced through until a fine piece of muslin placed at the outlet pipe fails to catch any sand particles.

It is a possible residue of core sand that I'm after. If this is allowed to remain in the pipe the grains get down into the valve seat and in a very short time I have my tenants about my ears complaining about leaky radiators. The danger of a leak starting in a radiator at night and doing a great deal of damage to floors and ceilings is abated at the very start. The extra cost of this work when the building is going up pays me handsomely, for I seldom have a report of a leak from any tenants."

Painting the Screens.

Screens should be repainted after they have had a little usage to prevent their rusting. Whether this is done before they are put up in the spring or when they are put away in the fall is a matter of small difference if they are to be kept in a dry place. Sometimes it is better to give them a coat of screen paint before they are put away for the winter. If subjected to severe conditions screens will rust out in spots and lose their usefulness long before their time. If we took better care of our screens they would last much longer. There are special paints prepared for painting wire screen which protect the wire and do not fill up the mesh as ordinary paint has a tendency to do even though it is thinned to the point where it does not give full usefulness. The house will look much better, in addition to the economy, if the screens are not allowed to rust.

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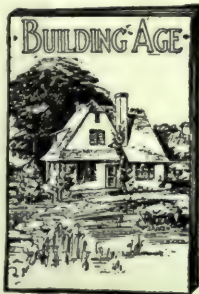
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WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Wood Finishing.



NATURE is an artist—but many of her greatest artistic triumphs are not apparent to the casual or untrained eye. For the highest development of these hidden beauties she requires the co-operation of man. She demands of him artistic appreciation and skilled craftsmanship in fashioning the materials which she furnishes. She deals in fundamentals, furnishing the canvas and the colors, but man must paint the picture."

So says the foreword to the First Part of "Modern Wood Finishing," and so well is it put that we quote further:

"Woodwork, in its unfinished state, has peculiar, irregular markings and veinings, some so faint as to be lost to the naked or untrained eye. It is in drawing these delightfully artistic patterns that nature gives to man the means of developing woodwork to the highest degree of beauty."

It is the developing of this beauty and preserving it in its most attractive and permanent form as a part of the background of the home that wood is used for finishing the interior of a house. It is a customary and convenient way of making a finish, but that it is not absolutely essential has been shown conclusively in some of the newer ways of building. But wood is beautiful and, what is perhaps more important, given proper care it "grows old beautifully," gaining in color and sometimes in a sense of texture with age. No modern wood-

work could be so beautiful as some of the old English or Italian woodwork which has seen centuries of usage.

Beautiful woodwork is in a sense a luxury, and yet it becomes so more through the exercise of good taste and judgment in its selection and in its finishing than through its high cost,—except in the matter of fine workmanship.

At the same time, where one does not know and love fine woodwork too much, excellent effects can be obtained, oftentimes, in a simple manner, thanks to the newer methods and materials developed by the wood finishing companies.

If one is not attempting to build a home or finish a room at the maximum limit of expenditure it is well to remember that the total cost of the wood finishing materials in the average home approximates only 2 per cent to 5 per cent of the total expenditure. When so much money must be expended anyway, the difference of a small percentage will make the difference between the home which will be a constant joy and one which one finds oneself constantly in the attitude of apology. The amount saved does not loom so large as the years go by, and the annoyance increases constantly. It costs just as much for labor whether the material is good or poor, and as a general thing the better materials will partly justify their additional expense in the fact that they either go farther on the job or that they will last longer, reducing the upkeep. The apparently small "saving" does not justify itself.

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SPLINTERS AND SHAVINGS

The Blind Relief Fund.



HE Permanent Blind Relief Fund for soldiers and sailors of the Allies was founded by Mr. and Mrs. George A. Kessler to bring war blinded soldiers back into an economic relation with the world which they fought to save; also to protect them from a pauperizing charity which carried a sting even though it gave material comfort, and which could not be counted upon even for that. The blinded soldier is re-educated in a trade which he can follow; he is sent back to his native city or village, paying his rent for a year. He is given his furniture, the tools necessary for his trade, a typewriter, a knitting machine, or whatever he may require to start life afresh. This is one part of the work to which this fund is devoted.

Another special work is in the buying of raw materials in quantity and selling them at cost and in the small quantities required by the workers. The warehouse is indispensable because as a rule, for certain raw materials, such as those needed for brush making, cannot be obtained in the villages and small towns of France. Even then the blind men could not get them at the low wholesale price.

The following letter from a pupil of the Permanent Blind Relief War Fund's industrial school at Neuilly, addressed to George A. Kessler, chairman of the fund's executive committee, 590 Fifth Ave., New York, where gifts may be sent by those wishing to help this worthy cause, testifies eloquently to what the sightless soldiers themselves think of the practical work of reconstruction and rehabilitation made possible by the fund.

Dear Sir:

I feel that I should fail to perform the most sacred of duties on leaving the knitting school, my re-education having been completed, were I not to thank, as I ought to, the great hearted persons who have enabled me to learn a new trade. Thanks to them I hope to be able to continue to support my family.

I beg you to believe in my gratitude and to accept my sincere thanks.

(Signed) P. HERON.

Paul Heron, who has a wife and two children, was a soldier in the 41st Colonial Regiment. He was blinded by shell fragments and his right foot was smashed at Tavannes on August 1, 1916. For nearly five days he lay wounded on the ground. Then he was picked up by the Germans and sent to Germany as a prisoner, where he remained for four months until exchanged. In addition to his injuries he was rendered deaf. He was decorated with the Military Medal and the War Cross for gallantry in action. His re-education was paid for by one of the friends and supporters of the Permanent Blind Relief War Fund.

Dustless Concrete Floors.

One or more of the following causes seem to be responsible for the powdering of concrete floors:

1. Too fine, dirty, or otherwise unsuitable sand.
2. Too little cement in the mixture.
3. Too much time allowed to elapse between mixing and finishing.
4. Troweling the mixture while too wet.
5. The use of a dry cement, with or without sand, to take up excess moisture so the surface can be quickly finished.
6. Permitting the surface to dry out too rapidly after the floor has been completed.

Why.

Emerson said, "All successful men have agreed in one thing—they were causationists."

They made things happen.—*Edwin Hallack White.*

Why Not?

We have the built-in sideboard,
Built-in cupboards, built-in sink,
Built-in wash trays, built-in bathtubs,
Built-in bottles for the ink,
Built-in dressers, built-in tables,
Built-in cases for the books,
Why not design the kitchens
With patent built-in cooks?

—*Life.*

KEITH'S MAGAZINE

ON HOME BUILDING

CONTENTS FOR NOVEMBER, 1919

	Page
Just a Word—Wages and Production.....	194
Bringing Italy Home To Us— <i>Charles Bayly, Jr.</i>	197
Bungalow Planned Like a Small Apartment— <i>R. S. Whiting, Arch. Eng.</i>	201
Bird Visitors Throughout Winter Days— <i>Adeline Thayer Thomson</i>	206
Shall We Do Away With the Dining Room?— <i>May Belle Brooks</i>	208
Holiday Suggestions.....	210
Little Colonial Home.....	211
Dainty White Bungalow.....	213
Modern Stucco Residence.....	215
Importance of the Sun Room.....	217

DEPARTMENTS

Inside the House—

Decoration and Furnishing— <i>Simple Louis XVI Rooms</i> — <i>Virginia Robie, Editor</i>	221
Answers to Questions on Interior Decorations.....	226
Table and Food Conservation— <i>A Budget for the Family Income</i> — <i>Elsie M. Fjelstad</i>	230
Building Materials and Notes on Heating, Lighting and Plumbing <i>Winter Problems of the Householder</i>	234
Materials vs. Labor.....	236
Woods and How to Use Them <i>The Interior Finish</i>	238



A charming garden entrance

KEITH'S MAGAZINE

VOL. XLII

NOVEMBER, 1919

No. 5



Bringing Italy Home To Us

Charles Bayly, Jr.

NOTHING is more obnoxious than hodge-podge architecture, bad copying of any kind, unskillful adaptation or mixture. Yet architecturally as well as nationally, America owes her growing individuality and strength to the melting-pot tendency. We have, paradoxically, evolved originality out of generality.

Particularly, when we think of architecture, we think of houses. Our commercial buildings are in a class apart and our public edifices have not always gained us distinction. It is rather the great mass of dwelling places, homes in every corner of the land, infinite in their variety and more and more perfect, as our experience

grows, in charm and comfort, that give us architectural nationality.

And yet from what sources have we sprung! Greece and Rome have contributed their columns, France the poignant beauty of its roofs, England the homely comfort of its Tudor walls and timbered solidity, Japan the elements of the bungalow, Spain its arches and its *patios*, and Italy its sense of color and proportion. Climatic differences, conditions varying widely from the originals in every element, have fortunately preserved us from an unintelligent imitation. But we have preserved the spirit and we have woven it into our labors to our everlasting profit.

Entirely successful in this respect and the more notable on account of the comparative infrequency with which we have drawn our inspiration from Italy, is this house in one of our western states. Typically American in arrangement and suitability, it manages to call up Italy to our minds at every turn. There is a suggestion of it in the yellow stucco of the walls, a direct debt in the skillful proportion of the windows and in the use of Della Robbia tiles about the house and garden.

The house is on a northwest corner, facing east, and is set back forty feet from the walk, according to the prevailing building laws. The surfaces have been kept as flat as possible, broken only by openings which preserve the harmony



Della Robbia tile set in wall of house overlooking out-of-door living room

of line and proportion of the whole house. Even the sun-shutters are hung on hinges from above in order that this proportion may not be disturbed even by so small a matter as shutters thrown back or tightly closed. The balance of the arches on the ground floor and the rectilinear openings above is effective and not too studied. The roof, originally of green shingles, was built with the idea of changing it at some future time to tile. There was the danger of overhanging it too far to carry the heavier tile, but this was successfully avoided. The dormer windows in the roof were at best a compromise between light and line, but careful placing has given them a not unpleasing aspect, while the high chimneys not only balance the roof, but save the house from looking low and squatty.

In seeking privacy the architect has had a wholesome and democratic respect for the outside world. No one would suspect nor the most critical resent the fact that it is in reality the back of the house that faces the street. There is a charming formality about the entrance, a quaint and Old World modesty, which hides the fact that the kitchen and servants' dining-room overlook the street, together with the library-den-office and the stair hall. The garage, driveway, service entrance, and laundry yard are at the side, completely separate from the rest of the property.

The real life of the house, upstairs and down, is behind, overlooking the walled-in garden. There are two rooms at the back, the large, well-proportioned drawing room and the dining room, both opening through high French windows onto a brick terrace which runs the entire width of the house and is roofed and screened at



Entrance from the street

either end to form two *loggie*, used respectively as a breakfast room and a delightful living room. On the second floor three bed rooms are behind and two are in front, while two sleeping porches are so arranged as to be useful winter and summer. The master's room is in the center of the house with bath and closets at one end and communicating into the



From the garden

nursery at the other. Three French windows lead onto a shallow balcony overlooking the garden and protected by a drop-canopy of sun-tinted canvas. At the south are the rooms of the children with bath between. The only fireplace on the second floor is in this back room, where gas logs are ready at all times. Wet feet and dressing on cold winter mornings after a night on the sleeping porch hold no terrors or dangers. The fireplace, as well as the top of the walls, is outlined in blue and white tile, while the painted

furniture and the blue hangings contribute to make a joyful room.

The owner was fortunate enough to have brought home from Italy a number of pieces of old and extremely beautiful furniture, together with the tiles which contribute so materially to the decorative effect. The treatment of the rooms has been thought out with these properties as a basis. From the high, carved-stone fireplace in the drawing room to the blue and white frieze of *bambinos* in the nursery every detail is in keeping, suggestive rather than arbitrary.

The drawing room, papered in a neutral stone-gray, lends itself gracefully to the heavy red velvet curtains which trail upon the parquet and to the deep richness of the walnut, black with age, and mahogany of the furniture. Three or four good reproductions of Renaissance paintings, almost florid in character and framed in heavy gold, serve to break the monotony of the walls and to save them from austerity.

A great six-sided dining room table, with high-backed carved chairs of the same black walnut, are supplemented only by a massive, carved high-boy, whose superstructure consists of three racks for china or silver. In this room the north light demands a warm mustard wall covering and window hangings of a slightly lighter tone than those of the drawing room.

The stair hall is tiled in dull red, with slate treads for the stairs. The stair rail is a beautiful bit of wrought iron work with a heavy rope of red velvet. The walls are of oyster white, and a marble bench of yellow and green catches the gleam of sunlight from the high windows. A stone flower box at the foot of the stairs holds a trailing fern which reaches to the floor.

The garden, walled in by a yellow stucco wall, complemented by a row of poplars across the back, has become an

out-of-doors living room and one of the most important and profitable parts of the house. The question of space presented a problem that was solved with ingenuity. There was hardly room for two separate gardens and neither the formal one nor the livable one could have been sacrificed without pain. A gravelled path, leading back from the center of the terrace, passes around a pool and fountain and terminates in a small white pergola, brick paved and furnished with a stone



Pool and garden bench

bench and tiny wall-fountain. It has an aspect of formality which is not intrusive enough to be out of keeping with the open stretch of lawn to the south. Again there is suggestion rather than definite formality. The whole garden was meant to live in, to provide for the children as well as for the other members of the family. A swing and a sand pile along with an awn-



The walled-in garden has become an out-of-doors living room

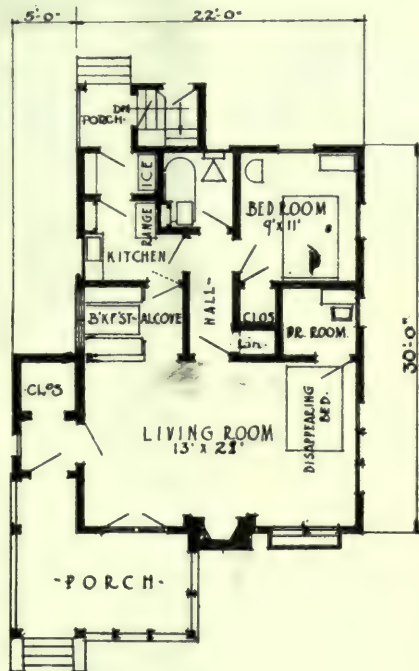
inged tea table give pleasure to varied tastes. Here in the sunlight the spell of Italy is at its height. There are few blossoms in sight for there is color enough in the yellow walls and the trees and shrubbery. It is a place for dreams rather than for rhapsodies. From the goldfish in the pool to the soft swaying of the poplars, the *dolce-far-niente* atmosphere spells peace. The world is far away and the clear Colorado sky brings only thoughts of Italy. Sparrows and robins splash and twitter at the bird bath and an occasional humming-bird poises above a solitary blossom or a Kentucky cardinal flashes by, while on moon-lit nights one can almost catch the ineffable sweetness of the nightingale's tones somewhere just out of reach in the dark shadows of the poplars. *Tosto che l'ha vistó, rimané.*

The Bungalow Planned Like a Small Apartment

R. S. Whiting, Architectural Engineer

WE are confronted today on every side with the problem of economy of construction precipitated by increased cost of labor and building material. Now that the "Own Your Home" movement is receiving very perceptible increase in interest among people of modest income and means, the necessity for economy of space for the purpose of reducing cost of construction in small dwellings is of vital importance.

This is no new problem with city folks.



They have experienced the evolution of the two-room apartment from five and six room apartments during the past ten years or so, and now the demand for small apartments with all modern conveniences and no waste space far exceeds that of the old five and six room flats with the long dark corridors impossible to furnish or decorate.

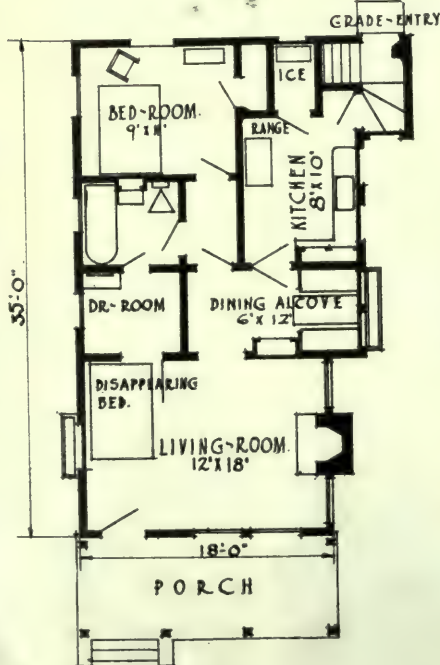
Housewives of today are constantly discussing the merits of their economically arranged and convenient apartments, and the many





labor saving devices which reduce work and economize steps and tend to make life easy and worth living, losing sight, however, of the fact that all of this may be had, and more too, by transplanting these self same apartments to a half acre plot in the suburbs or country where the sun may shine on at least three sides of the house during the day and where plenty of fresh air will circulate daily through every room.

No matter how well arranged an apartment may be it can be improved by the addition of a front piazza or veranda and a rear service porch, if built into the form of a bungalow. In this type of building a dry space for storage in an attic is practicable and a cellar under a portion or all of the building reached by the addition of a



stairway may be made to accommodate the heating apparatus as well as give additional storage space.

Economical planning in the design of modern apartments has resulted in supplying new devices, equipment and furniture which take the place of the cumbersome out-of-date things of the past. Built-in bookcases, buffets, cupboards and linen closets, breakfast alcoves, window seats and disappearing beds make up the equipment of an apartment where space is well utilized

and convenience is the key note.

None of these have been so revolutionary in character as the varying types of so-called disappearing beds. These have been worked out so completely that particular people are using them year after

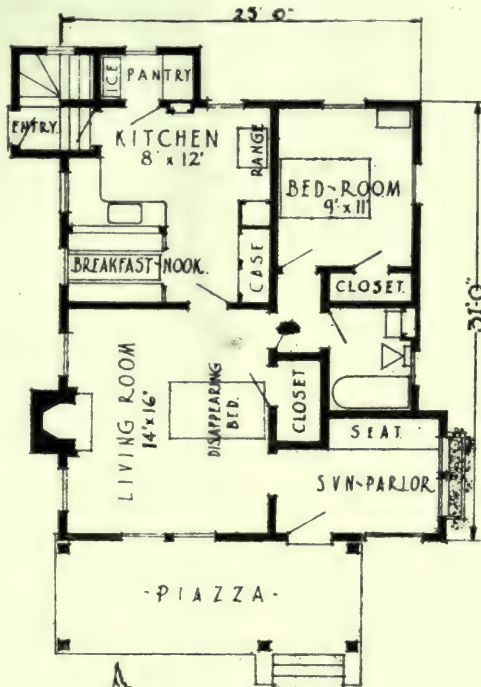
year with increasing satisfaction. The disappearing bed, which gives a full sized, comfortable bed at night and which during the day occupies a space not much larger than its own area, and sometimes only its own height or thickness, almost cuts in half the necessary size of the small house, by converting the day rooms into the sleeping rooms at night. Where the disappearing beds are fully used they revolutionize the planning of the house. Not only do they reduce the size and therefore the cost of building, but also by reducing the size they reduce the amount of house to be cared for three hundred and sixty-five days in the year as well as at the periodical house cleaning events.

The accompanying

plans, which are of varied character, show combinations in the use of some of the modern space saving equipment and furniture to which people have become accustomed in apartments and which they feel are necessary. If utilized in the economical planning of a bungalow not only

may space be saved but cost reduced. The purchase of fewer pieces is necessary in furnishing a home, and this often is an encouragement to young home owners.

The bungalow plans shown here have all been directly developed from modern apartment arrangements, and if economically constructed these structures may be erected, exclusive of cost of lot, for practically the same figure as would be represent-



ed by the sum total of rent receipts for a period of five to ten years. Rents have increased more, proportionately, than building materials.

In the building of the small house one always thinks of wood first as the satisfactory building material; though both stucco and brick are good. In this country the traditional home has been built of wood, which fits into the wooded landscape, for the traditional American home has trees about it. In no other material is there such variety possible. Then, too, for most conditions a well built wooden house is likely to be as fire and storm safe as any other type of building. A heavy wooden beam has been known to stand through fire when metal beams have been twisted and have given way.

Fireproof paints are now on the market which have stood government tests and which are little more expensive than ordinary paint. The tests to which these paints have been subjected have been quite rigid and the government reports give a very satisfactory showing. All exterior and exposed wooden parts may be

treated in this way, giving them certain fire resisting qualities.

One advantage of the small-apartment-plan bungalow, especially appreciated by the young home owner, is the small amount of furniture required when the beds as well as the buffet, cupboards, bookcases, and even the breakfast alcoves are built in, as a part of the woodwork of the house.

These are all points to be taken into consideration by the man who is planning to build, whether he is planning a home for himself or whether he is building homes for other people—perhaps for many other people, as an investment for his money. The man who is building only for himself does not carry so great a responsibility to the people at large as the man or the vested interest who is planning and building the homes in which other people will be required to live, perhaps for many years. On the other hand, well invested capital requires the greatest convenience and efficiency if it is to hold a fair return on the investment.

Bird Visitors One May Have Throughout Winter Days

Adeline Thayer Thomson



WINTER days have a charm all their own in the heart of the bird-lover, for then it is that he is able to enter into a very close friendship with the feathered songsters.

Throughout the summer-time the birds revel in a menu that is lavishly provided for their needs. During the winter, however, when the ground becomes frozen or covered with snow, the food question is quite another matter, becoming a real problem, indeed, to the birds, hundreds

dying annually from actual starvation.

This scarcity of food is the golden opportunity of the bird-lover. An opportunity, not only from the humane standpoint of saving the lives of scores of birds by providing food for them, but also that it affords the chance to enjoy a more intimate companionship, together with the privilege of making a closer study of their habits, than summer-time ever affords.

This is true, because half-famished birds are not in the least particular where they

find food so long as they can get it, and it meets their needs. They become so tame, in fact, that when they find food daily on window feeding-trays, it is no uncommon thing to have some of these dainty wildlings eat, unafraid, from one's hand.

Throughout the states boasting real winter weather, there are a number of birds that may be counted on to remain throughout the winter months—chief of which are: the Downy Woodpecker, Hairy Woodpecker, White-throated Sparrow, Tree Sparrow, Nuthatch, Brown Creeper, Slate-Colored Junco, Chickadee, Purple Finch, Blue Jay, and in many localities, the Cardinal, Evening Grosbeak and Titmouse. Of course, throughout the Autumn many varieties of birds are visitors for a time on their way to the sunny southlands, but the named varieties are the "old faithfuls" that may be depended on to appear at feeding places if provided, every day throughout the winter.

While these birds all may be lured with bread-crumbs, there are certain tid-bits that seem to especially appeal to their fancy and that will give a feeding tray or table an added attraction.

The Downy and Hairy Woodpecker,



Bird feeding tray, tacked against window sill



Note the suet in meshed wire pocket tacked against tree for birds

for example, are particularly fond of suet and nut-meats. As their habit is to search for their food along the trunks and branches of trees, they will quickly spy out suet which is fastened against a tree. Fastened without protection, however, suet often falls to the ground under the birds' vigorous peckings. I find the remedy in nailing a piece of meshed wire (in squares of half an inch) against a tree, bending it to form a pocket open at the top and closed at the sides and bottom. Suet placed in such a receptacle is not only quickly discovered by the birds, and easily reached by them, but it is safe against being covered by snow, or being carried off by cats or dogs.

The Slate-Colored Junco (often known as the "Snow Bird") becomes exceedingly tame with systematic feeding, and is very easily lured to a window-shelf. The Junco never finds fault with a meal of bread-crumbs; at the same time, he relishes far more a feast of seeds,—hemp being the choicest tid-bit of his fancy.



Birds' weather vane feeding box

He enjoys seed of the sunflower, millet and poppy, however, with a change sometimes to oats, or cracked corn. The Junco is a perfect dear, and were there no other birds to entice throughout the days of winter to the feeding tray, or station, one would be repaid a thousand times for the little expense of buying the seed most relished by him. One cannot mistake the Junco for any other bird, the white band on either side of the tail, showing so conspicuously in flight, always identifies him at once. The bird is about the size of the English Sparrow, though with a longer tail; is slate-colored on back, gray breast, and has a flesh-colored bill.

The dainty, little, grayish brown Chickadee, and

Brown-Creeper (both birds being about an inch smaller than the Sparrow) dote, too, on the mixed feast served at the window-tray, though they fancy a bit of suet, raw bone, or fat pork, to top-off with, to be found in the wire pocket at the "tree restaurant." The White-Breasted Nuthatch, — gray backed, and black crowned, fancies the same line of diet furnished to the Chickadee and Creeper, appearing in company with these birds daily for his rations. I find the Nuthatch, however, is more fond of nuts than these other birds. If peanuts are tied at close intervals along a string, fastening it on a limb of a tree, no end of amusement will be derived by interested onlookers, as the Nuthatch, in his persistent efforts to remove the kernels from the shells, rivals any vaudeville show, in the quality of nerve-thrilling, acrobatic stunts.

Purple Finches have remarkable appetites, and are apt to monopolize the food; yet, they are beautiful birds and one is always glad to welcome them to the window-tray. They like best a seed diet, — hemp, sunflower and pumpkin seed seeming to suit them best of all. The birds are about six and a quarter inches long, the male a dull rosy-red and the female streaked, brownish-gray.

The White-Throated Sparrow, and



Thatch roofed feeding table for birds

Tree Sparrow, are more wary than the birds mentioned, seldom appearing at a window-tray, but easily coaxed to a feeding table some ten or twelve feet from the house. I use a "weather vane" feeding box mounted on an eight-foot pole, in connection with my "lunch counter" at the window and "tree restaurant," and I find these charming Sparrows often seek food here, as well as shelter in stormy weather.

The Blue Jay, clad in his fetching suit of blue edged with white bands, and jet black collar, is a raucous, greedy fellow who, nevertheless, is always a welcome visitant at the counter, his sharp cries seeming even musical borne on the frosty air of winter, as he flies away to hide some choice morsel particularly to his liking. He has the habit of cocking his head first on one side, and then on the other, as he peers in on you through the window, as much as to say, "You surely must notice that I'm a mighty handsome fellow." Blue Jays enjoy pieces of bread, cake, and suet better than seeds, I find.

The Cardinal, garbed in gorgeous red, with the contrasting black marking under neck and about the beak, is a royal winter caller that at times appears at the feeding places. I have never been fortunate enough to entice this bird to my window-tray, but friends who have more trees about their yards have been very successful. The Cardinal, as well as the Evening Grosbeak, is more or less of a transient guest, but the bird-lover always feels especially favored when they do appear, and indeed feels honored to have

them come at all. These birds relish seeds of all kinds, and nut-meats.

Just a word, as to the size of a feeding tray. It should be the length of the window, to look well, and about two feet wide. I find it a good plan to have a piece project above the outer edges about an inch, making a run to the tray, thus insuring food from blowing away.



Home-made drinking basin mounted on posts to protect them from cats

A Weather-Vane Feeding Box is easily made from the illustration given. The length is about two feet, the width, one foot, with a roof sloped to meet the side pieces, measuring about eight inches in front, and two and one-half inches at the back. Curved pieces, resembling paddles, about a foot long, are fastened on either side of the

box, with a perch midway across. Inside the box a huge fishhook is fastened on which to hang suet, and at either end a little wire pocket to hold seeds, etc. The birds always enjoy such a box, as their food is protected from the elements, and they find shelter for themselves as well, during stormy weather. These Weather-Vane Feeding Boxes retail for about five dollars.

Yet another unfailing attraction to the winter birds, as it is to the summer songsters, is a drinking-basin. I pour hot water in my home-made cement basin and find the birds dote on a vapor bath in winter. Of course in severe weather, water freezes quickly; but replenishing the basin, sweeping out the ice whenever possible, will be rewarded by having the birds often about it, no matter the temperature of the day.

It is surprising how few there are who realize that so many of the wild birds brave the cold blasts of winter. At least, that is the supposition, for there are few people who ever seem to take thought of the need of the birds. To tempt the lovely birds of the air within intimate observance of the home, means only a little care

for them, and a very small outlay of money for food especially dear to their appetites. Such an investment means not only life to a host of songsters, but brings with it an amount of pleasure and "close to nature" experiences that are sometimes real adventures and that may not be realized until such an investment is tried.

Shall We Do Away With the Dining Room?

May Belle Brooks



AFTER many years of wondering on my part, I believe I have at length discovered the reason why women cling to the archaic dining room, in spite of its expensiveness, its limited usefulness and the extra labor involved to keep its appointments in spotless array.

When I told a friend that I was building my new house without a dining room, she stared at me in astonishment, as though I had uttered a sacrilege or gone "clean out of my mind."

"Oh—you aren't going to have a dining room! Why—I think it's the nicest room in the house. You can display so many pretty things there."

Now, if I am not mistaken, that one word "display" furnishes the keynote to our modern conception of house furnishing. Yes, I'll even go so far as to say that some of our best interior decorators can't quite get the word out of their system, only the things they would display are differentiated from the common run by their smartness and individuality. The average woman seems to consider her house as something in the nature of an exhibition hall—in fact, most dining rooms look like one. There is a stiffness and a formality about them that is incongruous with the cheerful, informal cus-

tom of eating. Conversation becomes strained and the timid are ill at ease.

And then here's another argument advanced for the dining room, but which I at once claimed as a point for my own side. When I showed my plans to my husband and was eloquently expounding my reasons for a dining-roomless house, he was a trifle obtuse—like many good men are about revolutions in the home—and said: "Well—a dining room is the handiest room in the house, because of the big table and plenty of seats."

"Now," I gloated, "you've furnished me with the best argument possible! That's the very reason I want my dining room in my living room. If we're going to sit around a big table, wouldn't we rather do it in a pleasant room with a fireplace and books and a comfortable, livable atmosphere?"

Therefore, I can't exactly subscribe to the statements about the dining room being the least used room in the house. It is the least used for its appointed purpose, but, for the reason my husband gave, it is the one room that is in use nearly every hour of the day.

"There's the big table"—says the home dressmaker, and she cuts out garments and puts her machine in there and sews while she keeps one eye—and her nose—

on the dinner. "There's the big table and plenty of seats"—yell the kiddies as they drag their toys and games in there. "There's the big table"—says high school girl and boy, and they spread out their books and "cram for exam," with doors closed and the family shut out—but not up, as occasional shouts from the other room testify. "There's the big table—and the seats"—says father when he has reports to make out or consultations with other men at the house, or, maybe, a card game on. "There's the big table—and

into the windowed bay of my living room—and have been kept busy explaining my weird act ever since!

I haven't always had a handy china closet opening both ways, but the gap has been bridged by a roomy wheel tray and the feet of little children. And my erstwhile dining room has been set apart for various other purposes at various times. Here are some of the roles it has been forced to play.

All musicians acknowledge that music, to be most effective, should have the



A charming dining room which may serve many uses

the seats," echo all the people about the place, and to prove it, just look at the holes in the dining room rug! I venture to say it's replaced—or would be if we could afford it—oftener than any other rug in the whole house.

Therefore, because of the universal appeal of that big table and those numerous seats, I long ago braved neighborhood opinion and deposited them bodily

mechanics of it concealed. Orchestras hidden behind palms is one expression of this theory. Any singer can give a better rendition unembarrassed by the stares of his audience. And the music teacher who gives your daughter lessons likes some privacy and freedom from interruptions which a piano in the living room entails. So the dining room, in one instance, became a music room where the piano and

the phonograph were segregated with no other companions but a table and some comfortable seats. Hence there was plenty of room to allow the piano to be placed away from the wall, with its keys toward a window, which experts tell us is the very best way for placing a piano.

In another incarnation, the room became a study or writing room and a place of retreat when the living room was invaded by an army of occupation; a room where one might usher a guest for a quiet chat or to transact a bit of business. And once it was a first-class sewing room, where everything needful could be kept and work left until finished, the handiest place in the house for a sewing room to be, for mother could oversee the cooking and the children and snatch a few moments now and then at the machine, because it was always in a state of readiness and invitation. Upstairs is the worst of all places for a sewing room, for the woman who does her own work—or for the one who doesn't—for in either case there is bound to be more or less stair climbing, whether one climbs "to do or to be done for," as the witty woman expressed it. Some housewives get around this by combining the sewing room with

the dining room, but it is an unsatisfactory arrangement, since the work must be cleared out of the way each meal-time—and a sewing machine is a ridiculous companion for a Queen Anne buffet! However, one very frequently sees these ladies of high and low degree hobnobbing democratically together, like the King and his Jester. And it is to laugh—now honestly, isn't it? If it be essential to our happiness that Queen Anne remain in all her pomp and dignity, we might be consistent and banish Mary Ann to a spot where she's more at home—the living room would be much more appropriate, don't you think?

There came a time, finally, in the history of our dining room perverted, when, for lack of space, it was necessary to combine all three of these activities I have mentioned into the compass of one room. As a writing, sewing and music room it is in use at different periods of the day, and, being separated by French doors from the huge living room, may be isolated at will. We call it "The Workshop," and being strictly that and nothing more, I fully agree with the man who said that "the dining room was the handiest room in the house!"

Holiday Suggestions



PERHAPS nothing is more attractive to the little girl than old mahogany furniture in miniature for the big doll's use—chairs, tables, settles in true Colonial style, made in the most approved manner. These may be obtained in Hingham, Massachusetts, and in several other places. We know of a playhouse built on Colonial lines for a favorite grandchild. The little girl is eight years old, and all the furniture of the four rooms was made to order for her particular use. The corner cupboards are

filled with dishes suited to her age. The linen is marked with her initials, the kitchen is completely furnished, and there this little maid plans and even cooks for her afternoon teas, when she invites her friends, both old and young. This is not a toy playhouse but the real thing, suited to the size of a child. She is learning not only to keep house, but all the etiquette of giving invitations and receiving and entertaining. We wish that every little girl in the country had a grandfather with the land and the

money and the heart to do likewise.

All the traveling conveniences, portfolios and desk fittings, to say nothing of the contrivances for the fitting out of an automobile, etc., seem more attractive in leather than in metal. Some of the desk sets are richly tooled in Grolier style. Pretty morocco kid slippers, in brown and scarlet, folded into a kid case, all very flexible, shown with the traveler's outfit, are very appropriate for gifts.

Semi-precious stones are in great demand and much skill is shown in metal settings and chains. The fad for Egyptian designs has led several jewelers to make special exhibitions of scarabs in semi-precious stones. A scarab in black opal is a decided novelty. Some of the Zodiac designs are attractive, and when made to order have a delightful individuality. One jeweler makes a specialty of Zodiac things, combining the colors of each sign with the metal, precious stone, and ruling planet.

A novel candy box is hidden in the full gown of an 1830 doll. She wears real Valenciennes lace flounces, a pelisse of green satin, and an 1830 bonnet of pink satin with green trimming and rosebuds. Her head is bisque, with beautiful curly hair. The long 1830 curls at the side of the face are quite bewitching. This bit of taste and skill is nothing less than a tea-cozy. Once the candy box is removed, she is a useful and beautiful article.

Bedroom linens are hemstitched, plain and embroidered and all have large initials or monograms. Blankets are very attractive this season. Soft grays and tans, with plaids of the Scotch clans are used. Comfortables with wool paddings are most desirable, while the outside may be any fabric, preferably soft twilled silk, the color to match the room. Spreads of Marseilles are standard, also beautiful dimities and linens, trimmed to match the curtains. While speaking of bedrooms, it is well to remember that every scheme of coloring has the same color in the equipment of the night light stand at side of bed, tray, candlestick, pitcher, and tumbler.

Furniture made of the American gum wood (the trade name "satin walnut") is suitable for bedroom sets. It is finished in different shades, but the light brown is most effective.

Dining rooms fitted with old-fashioned painted and gilded furniture are interesting. Reproductions of the old pieces are numerous. The idea started long ago among the artists of Cornish. New Hampshire designers are now doing satisfactory work and commanding excellent prices. A few old painted chairs finished in gold—the grape vine pattern with cane seats—are in all little shops. The work is well preserved but the seats need re-caning. They would fit well into a modern room.

A Little Colonial Home



EARLY everybody admires the present day Colonial style as adapted to modern plans.

For very inexpensive houses, however, there is the serious limitation of small size. This particular design shows how the restriction of small size

can really be overcome; for careful study of design will always produce results. The result here is truly a gem of small house architecture.

This little colonial home gives a happy solution to each of the four essential points. It is unusually attractive in ap-

pearance, this is placed first as it is the first to meet the notice; the plan is excellent both in room arrangement and in labor saving convenience; it is small and compact, without being crowded, fitted to a narrow lot. The construction is honest and substantial.

The exterior is wide siding with sheathing and heavy building paper under it. The grade line in front is raised by terracing. There is a full concrete basement, properly divided for furnace space, fuel, laundry and supplies.

First story ceilings are $8\frac{1}{2}$ feet high;

other for favorable public notice, well studied plans are not only essential but they are the cheapest part, for the returns they give, in the building of a home.

While this house is small in ground area, 32 by 26 feet, yet it contains all the essentials for convenient living for a family requiring three sleeping rooms. The roof is cleverly and skillfully developed to give full height to the rooms on the second floor and at the same time to produce a picturesque exterior. This



A picturesque Colonial home

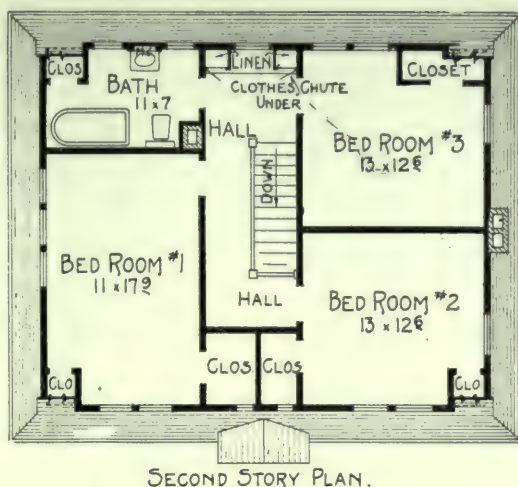
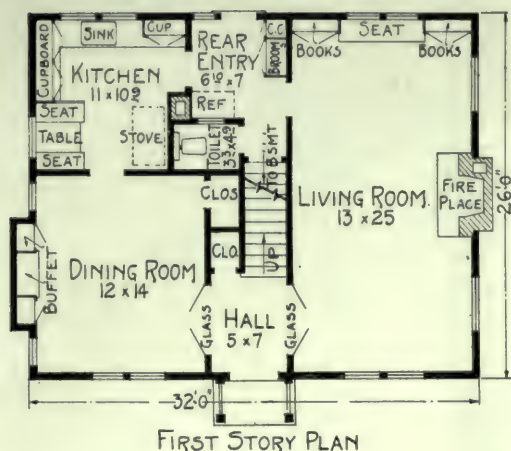
E. W. Stillwell, Architect

second, 8 feet. There are double floors throughout.

As contrasted with most small two-story houses, there are closets and cupboards everywhere, but nothing in excess of actual requirements.

Results of careful planning are so obvious here as to make it a striking lesson in home building procedure. When cost is high and houses competing with each

little Colonial home could probably be built in most parts of the country, excluding heating, finishing hardware and electrical fixtures, for something between \$5,000 and \$6,000. It is never safe to quote figures, but many people would like to have an approximate idea of costs occasionally. The parts excluded vary widely in cost according to the selections which are made.



The entrance is through the traditional central hall, with a coat closet opening from it. The living room on one side occupies the whole end of the house, with windows on three sides. It is attractive on entering, with the window seat and book cases at the farther end of the room and the fireplace opposite. The glass doors on either side of the hall open to the dining room, also an attractive room.

Table and seats form an alcove in the kitchen which may be used for a simple breakfast, and are also convenient for many kitchen operations. Sink, cupboards and working space are well coordinated.

In the rear entry is place for the refrigerator. In fact, this rear entry is more than usually convenient. Notice the broom closet and clothes chute beside the rear door, the toilet opening from the entry, beside the basement stairs.

The second floor is quite as carefully planned as the main floor. The three bedrooms each have good closets, in addition to hanging space under the roof. There is even a little closet in the bath room. There are linen cupboards on either side of the window in the upper hall, with the clothes chute opening under one of them.

A Dainty White Bungalow

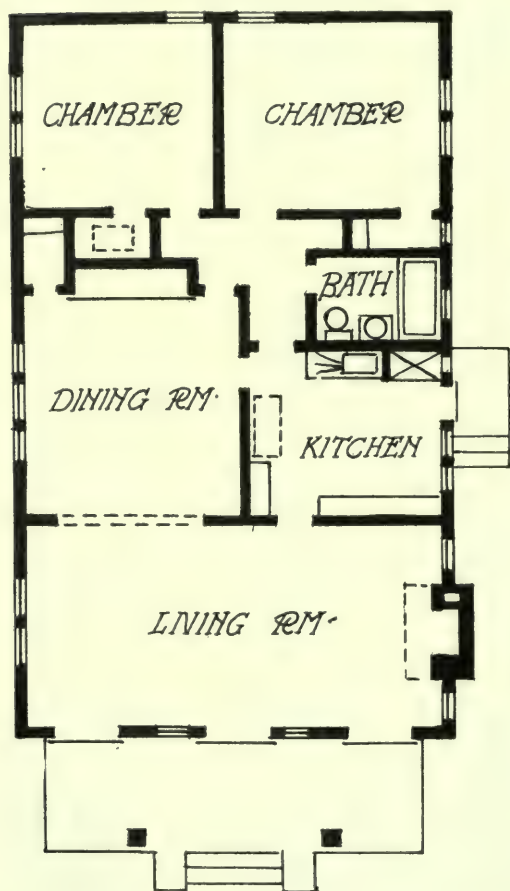
EVEN during the cold season one likes the nearness of the outdoors, especially if one can see it while enjoying the comfort of indoor temperatures. Our fathers feared long windows opening to the floor, on account of cold draughts on the floors. With storm windows, weather strips and modern insulation, combined with the

modern heating plant, French doors are no longer to be considered a cause of winter discomfort, as they certainly are a source of summer pleasure.

The little white bungalow here shown has French windows opening to the cement floored terrace on either side of the wide entrance door. The side lights would seem to have been added purely as a dec-

orative feature for the entrance on the exterior as their light is not needed for the interior. The side lights in the old Colonial houses served to light a central hall which would otherwise be dark, and they certainly make a very attractive feature of an entrance.

As may be seen from the plan the



FLOOR PLAN NO. 384.

French doors as well as the main entrance open to the living room, which is a well proportioned room, extending across the width of the house and with a fireplace at one end of the room.

Beyond the living room on one side is the dining room with a wide opening between, and on the other side is the

kitchen. There is a built-in buffet in the dining room and a closet opening beside it. A similar door on the other side opens to the little hall communicating with the sleeping suite of rooms. Many plans place a hallway between the dining room and kitchen, opening from the living room, and connecting with the chambers and bath, but in order to conserve space, such a hall has been omitted in this plan, utilizing the full space for the rooms. The chambers may be reached either through the dining room or from the kitchen. The bath room is beside the kitchen, locating the plumbing stacks in one wall, in the most satisfactory and economical way.

The chambers each have closets. A scuttle opening to the attic space is in the ceiling of one of the closets. Both chambers are well placed and being corner rooms both have cross ventilation, a feature of considerable importance during the summer season.

The kitchen entrance is at the side of the house, reached by a separate service walk. The refrigerator is placed beside it and may be iced from the outside. The kitchen equipment is shown quite complete, though we would like to see the cupboards placed so as to be more convenient to the sink, so that dishes need not be carried far to be put away. Where the housewife is the fortunate possessor of a tea cart—which is not too fine to be given general usage in the kitchen—dishes as well as the whole kitchen service may be carried back and forth with few steps. The many tiresome trips from dining room table to sink, and from sink to cupboards, are part of the things which make housework a burden, and which the up-to-date housewife will “cut out.”

Where both the exterior and the interior of the house is easily kept “spick and span,” with much of the woodwork enameled, especially in the kitchen and bath-room, there is an incentive and a possi-



A bungalow with French windows opening to a terrace

J. W. Lindstrom, Architect

bility of keeping the household machinery running smoothly. The housewife needs to use her head in all the manifold

household operations no less than she needed it in keeping up her college credits.

A Modern Stucco Residence

SO ESSENTIAL a part of the modern home is the sun porch that most houses are extended, —to the side, to the front, or to the rear,—in order to include this feature and make it an intrinsic part of the house.

In the home here shown the rooms are somewhat larger in size than many of the other designs shown, and the sun parlor extends the whole width of the house.

The windows of the sun room are much larger than the other windows in the house, extending from the brick sill close to the ceiling, making the possible opening much larger. French doors open

from the sun parlor both to the living room and to the dining room.

The entrance to the house is from a brick-walled stoop through a vestibule into the living room. There are deep closets on either side of the vestibule.

Opposite the entrance is the stairway leading from the end of the living room. There is a wide fireplace on the central wall, with a flue for the kitchen, if desired, in the fireplace chimney, and a flue for the heating plant in the basement.

In this day of kitchenettes, a kitchen 14 by 13 feet seems quite an innovation. There is ample cupboard and working place. A flight of steps from the kitchen



Brick and stucco for the exterior

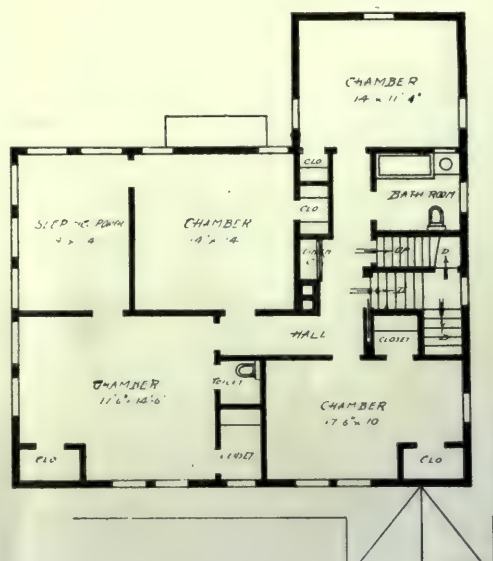
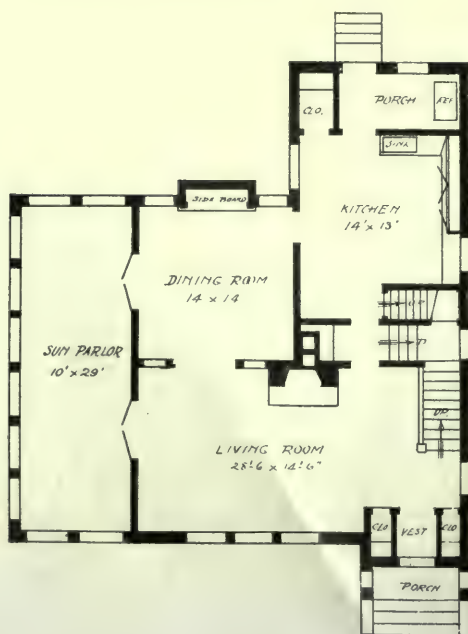
C. S. Sedgwick, Architect

leads to the landing of the main stairs.

On the second floor are four large chambers with good closets and with hanging space under the roof, in addition. A sleeping porch opens from two of these

chambers, and may be used in connection with either or as a suite. A toilet room opens from one of these chambers.

An unusual feature is the sliding door at the head of the stairs. How useful



such a door may be is hardly realized until some special need calls attention to it. For one thing, it shuts off any draft which may be caused by the circulation of the air when the stairs go up from a living room. Where there are children in the house, or old people who are up and going from one room to another at night and so in danger from the stairs, it

is particularly useful. It is not an unusual thing for an old person to lose the way in a dimly lighted hall and step off the landing, sometimes with a bad fall.

On the exterior, brick is carried up the sill course of the first story windows and for the porch. Above the brick work the exterior is stuccoed and finished with wood trim, painted white.

The Importance of the Sun Room



HERE is an old saying about "putting the best foot forward" which makes one wonder if the sun room is not the "best foot" of the house, for certainly it is common practice to put it forward. It is good practice, too, when, as is usually the case with the smaller houses, the front gives the most interesting view. It is quite a different matter with the big

house into which its cultured and traveled owners have brought tribute from the far reaches of the earth, and which has a garden side and perhaps a lake or river at the rear and only a highway at the front. In such a house the sun rooms are properly on the sunny corner, overlooking the finest view, and where they are secluded from the public highway. Such homes are very often for people



A cozy cottage all on one floor

who have lived their lives, who have won the stakes for which they planned and labored in their youth, or for their children, who have never known the struggle.

The small house, on the other hand, is for the young people who are just starting on this great adventure and who have the courage and faith to plan their lives,

tion, and are not far from the dining room door. There are stairs to the basement with an entrance on the grade landing and stairs to the attic space.

The second home, while it is a little smaller in ground area, has a sewing room and a kitchen porch and entry, with the two chambers finished on the second floor. The sun room is directly in front



and to work for the things which make life worth while.

The house may be a little house, like the first one shown in this group, with a sun room pushing itself a little forward so that the young mother can watch the children on the way to school, and the baby can watch for their home-coming. The living room and dining room are not large, yet they are ample for the small family. The kitchen is roomy, through being well planned, yet there is not much floor space to be scrubbed. The refrigerator can be iced from the end. The cupboard and sink are in their proper rela-

tion, and are not far from the dining room door. There are stairs to the basement with an entrance on the grade landing and stairs to the attic space. The living room is across the full width of the house with a fireplace at one end. The dining room and sewing room are back of the living room. The sewing room, which is beyond the dining room, serves as that useful thing, an extra room in the house. For the young mother, with her children about her, it develops naturally into the nursery.

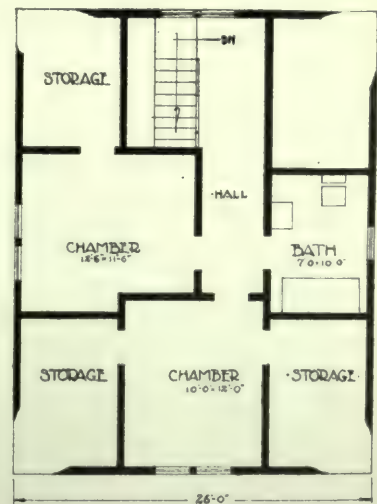
The kitchen is well planned and equipped, and, while it has the advantage of not opening directly from the living room, yet it is quite as accessible.



The sun room is directly in the front of the living room

Both cottages are simply treated on the exterior. The surface may be either covered with stucco or with siding, without much difference in effect or in cost. The

sun room really sets its impress on each and gives it its individuality and much of its attractiveness, both on the exterior and perhaps even more on the interior.



DESIGN: N-1926



A simple Louis XVI dining room


Albro and Lindeberg, Architects



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Simple Louis XVI Rooms

N a former paper the simple side of the Louis XV style in decoration was discussed. It was shown that a room could be true to the period and yet be restful and livable. The Louis XVI style presents new conditions and affords a more fascinating problem. While the basic principles of the three schools, Louis XIV, XV, and XVI, are much alike, the details differ greatly, each style presenting a distinct phase.

The Louis XIV is of such a grandiose type that it is seldom attempted in this country. It demands lofty ceilings and large floor areas. It is full of massive grandeur and, like the monarch from whom it takes its name, is truly "grand." It could be interpreted in such a way as to be beautifully simple, but it would be out of place in any but a large house.

The Louis XVI, on the other hand, offers opportunities for practical treatment, and is by far the most livable of the three styles. Designers of Louis XV's reign gave prominence to curves; those of Louis XVI's time to straight lines. Scrolls, shells and the florid acanthus gave place to laurel leaves, bell flowers, Greek bands, the oak leaf and the acorn and the plain acanthus. It is the straight line in both construction and ornament which makes the Louis XVI style so attractive. There is a certain severity about it making

the same appeal as our own colonial—to which in many ways it is closely allied.

The purpose of this article is not to trace the development of eighteenth century ornament and design, but to point out the salient features of a Louis XVI room of the simple type. In studying photographs of Versailles, it will be seen that the apartments occupied by the royal family are much simpler than those of Louis XV's court.

If one could plan a Louis XVI room from the beginning, controlling the architectural features, it would be possible to have a correct effect at a comparatively small outlay. If the doors, the windows and the fireplace could be constructed in the manner of the period, the decorative scheme would be comparatively easy. Paneling is again recommended for the walls, although in this case the treatment differs from that of the Louis XV room. There are several schemes of Louis XVI paneling, but all have certain characteristics in common. The panels, as a whole, are wider than in the preceding style. Frequently there are but two main divisions, the lower one having the character of a wainscot. When the doors and windows can be constructed to accord with the style, an excellent plan is to have the top line of each opening low enough to admit of a panel above the door. The

INSIDE THE HOUSE

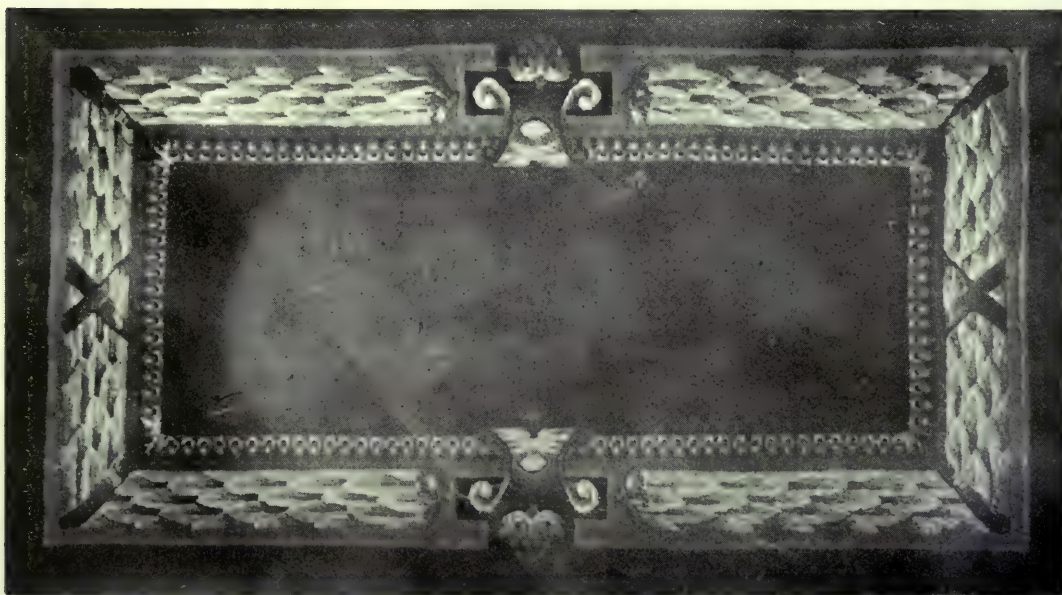
main panels of the walls will then be on a line with the openings, thus forming a good architectural treatment. A low wainscot panel may be used, or, in order to simplify matters, the wall may be divided into two panels—an upper and a lower—the lower and important panel being twice the height of the upper one.

The “over door” of the Louis XVI room may be made very decorative. In many cases a picture is let in to the panel—usually an oil canvas copied from some French master of the period. This feature is not “inexpensive,” and is merely mentioned as one phase of “over door” treatment. A plain panel is in itself a beautiful thing. In fact, the room with its well designed doors and windows and its symmetrical wall treatment does not need further adornment.

A drawing room in a city house is paneled in light gray. The furniture is enameled and upholstered in blue and

silver. The chairs and sofas have fluted columns and oval backs, and are genuine old pieces.

In the reception room the walls are hung with a green striped damask and the trim is white, picked out with gold. The furniture is white enameled, upholstered in brocade. Another room is paneled and furnished in French walnut, walls and furniture having a slight decoration in gold. The dining room has more elaborate woodwork. White paint is again used, and between the windows and doors are fluted pilasters. There is a good deal of ornament here in the way of wreaths, garlands, and other characteristic detail, but it is treated with marked reserve. A mirror let into the wall, opposite the fireplace, is made a decorative feature of the room. Swags of fruit and flowers outline the glass, which is surmounted by wreaths and quivers of arrows. The furniture is of finely woven



Aubusson rug, woven in New York City

Designed by F. E. Delarbre

INSIDE THE HOUSE

cane with frames of white enamel.

One of the most charming apartments is the morning room, which is severely plain. The walls are paneled, and there is no decoration save low reliefs over the mantel and doors. This room could be reproduced in a small house, forming a charming reception room or small drawing room. A plain ceiling may be used with the Louis XVI style, which makes it of easier treatment than the Louis XV. There should, however, be a wooden cornice, or, lacking this, a heavy molding.

In wall papers it is much easier to find good Louis XVI patterns than Louis XV ones. There are many charming paneled and striped papers which are admirable. It is possible to obtain French cretonne in similar patterns, and this material may be used for hangings and upholstery. Furniture of cane with enameled frames matching the trim of the room, will blend admirably with the scheme, and when sconces, andirons and a few other accessories are added, the room will be complete.

The variety of designs in Louis XVI to



Louis XVI table

be seen in the best furniture shops will prove a revelation to those who have given little thought to the subject. It will be found possible to furnish completely and most attractively certain portions of the house and to make an expenditure which years of satisfaction will more than justify. In bed room furniture the Louis XVI patterns make a strong appeal. The many cane patterns are especially pleasing, having that delightful reserve which belongs by right to all sleeping rooms.

Marie Antoinette, in her quest for the simple, donned muslin gowns and played at being a dairy maid. The rustic buildings about the Little Trianon are

still standing as evidence of her queenly whims. Had her desire for simplicity stopped here she would hardly have won the interest of our own time, but happily her fancy turned to more practical things. In the Little Trianon, which was decorated and furnished to her order, she carried out schemes which have made decorators her debtors the world over. She it was who gave cane furniture its vogue



and who had the courage to plan apartments for herself which would have been suitable for any gentlewoman in France.

When our own furniture-makers undertook the reproducing of period designs in earnest a new era was possible. It brought well made furniture of correct pattern within reach of moderate incomes. The price limitation worked for good, for it made impossible the most elaborate designs. The plainer phases of the French styles were carefully studied and faith-

fully reproduced. Naturally, the pieces were not cheap, but relatively speaking—and such comparisons must be relative—they were not more costly than well-made colonial reproductions, or, coming to more modern designs, finely executed pieces in oak. Skilled labor and the best of materials were a necessity and these factors make cheapness impossible. But the word “cheap” is also relative, and the phrase “more economical in the end” as true as it is trite.

Found in the Shops

Old and New Glass

WITHIN the memory of many people are baskets of opalescent glass lined with cold blue or chilly green, vases of milky hue painted in flowers, and table ware unattractive in design and heavy as lead. Many of these absurdities were inspired by the foreign glass exhibits at the Centennial exposition in Philadelphia in 1876, when taste the world over was at a low ebb. We seem to have expressed ourselves in better terms a hundred years earlier,

just as did English and French designers.

According to Edward Atlee Barber, who has done so much to aid and stimulate the collector, the earliest date of glass making in the colonies is 1608, and the second, 1622, when a factory for the manufacture of glass beads for trade purposes with the Indians was founded in Virginia. Convenient dates to remember are 1769 the founding of the Manheim works in Pennsylvania by Baron Henry Stiegel, that most picturesque of

early American craftsmen, 1771 the erecting of The Dyottville plant at Kensington near Philadelphia, 1775 The Whitney Glass Works founded at Glassboro, New Jersey, and 1790



Old designs now reproduced in American glass

INSIDE THE HOUSE

the beginning of the glass industry in Baltimore. Kensington, Glassboro and Baltimore have continued to be great producing centres, holding the records among native industries. The Baron's activities ended in 1774 after five years of successful attainment. Stiegel glass brings high prices at present, and is growing more valuable every day. A recent collection of one hundred and fifteen pieces sold for fifty-five hundred dollars, a record-making price for American glass.

The attention of many people is directed to specimens imported during our Colonial period. Another group is interested in the best examples of Continental Europe, still another in English and Irish glassware of the seventeenth and eighteenth centuries, while a few far-sighted individuals are gathering fine modern pieces and reverently placing them behind the traceried doors. Collections a hundred years hence will be the richer thereby, and Favre, Nancy, and other beautiful creations may bring the prices now paid for Stiegel, Nailsea and Bristol.

Glass making affords a fascinating study with its various chapters of prehistoric, early Roman and Mediaeval achievements. To Venice belongs not only the honor of producing the most perfect glassware of the Middle Ages and of

the Renaissance, but of exerting a wide influence on all glass making countries. Venetian artisans carried the secrets of their craft into Bohemia, Spain and France. As early as the twelfth century Seville, Valencia and Caspe in Arragon had their "glass houses" in which were produced articles of many colors. The

guild of glass makers founded in 1445 at Barcelona is mentioned by a contemporary historian: "vessels of varying quality and shape competing with the Venetian are exported to Rome and other places."

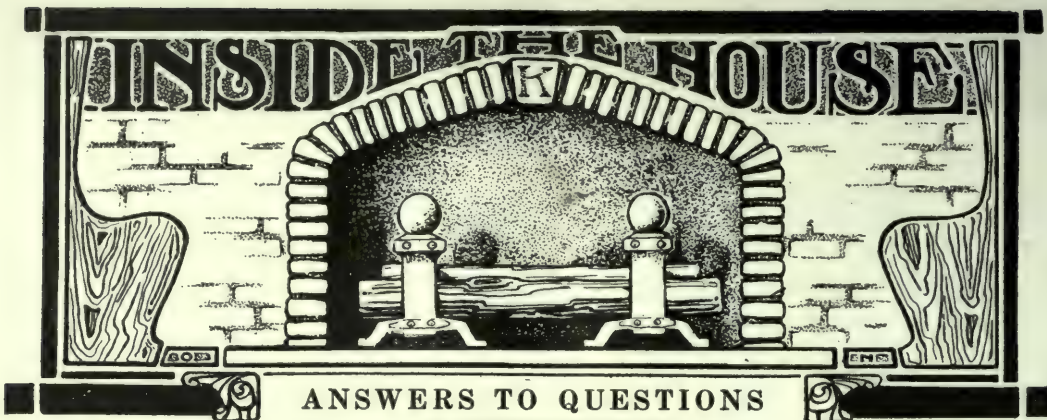
One hundred years later the inventory of the Duke of Albuquerque includes "a white box with four bottles of Valencia glass containing ointment for the

hands, also a large glass cup with two lizards for handles and two lizards on the cover, and a large cup of Barcelona blown with gold." Spanish documents contain many references to Valencia and Barcelona glass, usually with the highest praise which could then be bestowed—"as fine as Venetian," or "as good as that which comes from Venice," etc.

America's part in the great craft story can never be ignored. From the earliest crude bit of blown glass to the latest achievements in Tiffany every link in the chain is important and never more so than at this very period.



Door-knob copied from old glass paper weight



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A "Golden-Glow" Home.

M. L. R.—I studied your magazine for house and decorations for two years, only to have my plans upset by the purchase of a home. It is new, modern and nine rooms. But all the floors are hard maple, light finish, and all woodwork is light Georgia pine. It is beautifully finished and we do not feel we can change it now. What can we do with the living room? What color of walls, rugs, draperies, and what furniture will harmonize? I have five pieces of mahogany but am not fond of it for everyday use. Have a dining room set of mission. I will let mahogany go to get harmony. I have lived in a gloomy, dark home always, and would rather enjoy a regular golden-glow sort of home but can't plan it out alone. Can you work in golds and tans and wicker, upholstered in old rose velvet and leather to tone it down?

Ans.—I am so interested to hear you say what you do about gloom and mahogany, and we can certainly attain to the "golden glow" home, I am sure, for in all furnishing at the present time the tendency is for cheer and happiness.

The mission furniture has lost its popularity, but those who have it are treating it in a charming manner. They paint it in any color they like best, either in a plain enamel flat tone, green-blue, blue-violet, gray-lavender, etc., because lacquered and painted furniture are the vogue just now and make very attractive rooms.

Now, if your woodwork is that yellow pine color, there are two things you can do: one is to counteract that color and paint your furniture as you like, or leaving the woodwork as it is and paint your furniture to harmonize or contrast with the yellow. If your woodwork is unpleasantly yellow, then put a little black in the varnish so it looks like old gold.

If your mahogany is good in line, why not keep it and add a few new pieces to complete the set? You can make it gay and interesting with a covering that has the colors you like best. You can tone down the woodwork by using a dark color thinned to a liquid with turpentine and then put on with a brush and rubbed off with a rag. This does not hurt the varnish, but tones the color to any extent you wish. It must not be allowed to stand. Paint one panel then wipe it off instantly, then paint the next, and so on.

Scotch rugs can be woven in any color to harmonize with the draperies and paper, and they are not expensive. In the sun room use wicker and the old rose scheme if you like, in unfadeable material. Let me know what you think of my suggestions and discuss the plans with me, for in this way we can make the home the right interpretation of your visions. And do not try to finish the house in a hurry for you will receive better results if you study it carefully and we talk it over together. Don't hesitate to ask questions and make criticisms. We are accustomed to working by mail, and the more you say the better we know you and your desires.



M. L. KEITH

EDITOR AND PROPRIETOR OF KEITH'S MAGAZINE
PRESIDENT AND TREASURER OF KEITH CORPORATION

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You will have to *live* with that woodwork—so—it's important that you choose it as carefully as you choose your other friends.

Will you begin the study of "Beautiful **birch**" TODAY?

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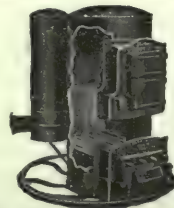
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A Pleasing Interior.

H. S. C.—Enclosed find plan for our new bungalow. I would be very grateful if you would advise me on the interior decoration. My living room will have southern, western and eastern exposures. I think I would like gray wall paper with delft blue draperies, brown mahogany furniture with delft blue upholstering, old ivory woodwork with mahogany doors all through the house. Rug in shades of blue. I had thought I would like the same combination in dining room, which will have the western exposure. What do you think of this color scheme? We are to have a fireplace in living room. What style of mantel do you suggest? Do you think white tile would be in better taste with old ivory woodwork than brick? Are brick mantels as much in vogue as they were a few years ago?

I am undecided as to French doors or columns between living room and dining room. I have never seen the columns in the old ivory and mahogany combination.

Will you please suggest color scheme for my rooms. For the guest room, eastern exposure, I had thought I would like a shade of rose, old ivory furniture.

Ans.—In reply to your questions regarding your interior—we think your plan of old ivory woodwork, brown mahogany doors and furniture, with blue hangings and upholstery, very pleasing, indeed, for the living room, but we would not carry the blues into the dining room. In that west room we would use a warm, rich mulberry rug and draperies at windows. Do not put a columned opening into dining room, but French doors. Have the frame of the French doors in the old ivory but the sash painted black. You do not want too many mahogany doors.

Your living room is so large it will require two large rugs, and we would prefer these in gray tones rather than blue. You will have enough blue in furniture and hangings, and gray rugs will be more serviceable, also in better taste. The fireplace mantel and side woodwork should be in the old ivory with facings and hearth of unglazed, gray tile. A large davenport upholstered in blue velvet should face the fireplace with one of the long, narrow library tables in old mahogany backing up the davenport. There should be another davenport at the other end of this large room, preferably of dark brown mahogany with antique cane panels inset in back and ends and loose cushions of blue velvet on the seat. Over this a handsome Colonial mirror in a gilt frame should hang, but do not have a mirror built into mantel. As to walls—either paper or tint is always in order; is a matter of individual preference.

In the dining room at least, we should use paper—one of the lovely Japanese gray landscape or foliage papers—but designs very soft and indistinct. We would

Advice by Mail

in all branches of interior decoration and furnishing. Two dollars per room. Samples and complete color guide.

ANN WENTWORTH

former Decorative Editor of
"The House Beautiful"

461 Fourth Ave. New York City

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WHERE detailed plans for HOUSE DECORATION are desired with samples and prices of wall paper, fabrics, window drapes, etc., the moderate fee of \$1.00 per room or \$5.00 for the entire house will be charged to defray the expense of our decorator's time in working up the plan, securing and mailing samples. Address

Keith's Decorative Service,

Minneapolis, Minn.

INSIDE THE HOUSE

not use ivory wicker in sun parlor but stained gray with black lines, and upholster in very gay striking cretonne. The glazed cretonne shades would be stunning and require no other curtains. We would paint the woodwork of sun parlor gray, tint walls gray and have a green rug on floor. In breakfast room, we would use the gay, painted table and chairs, instead of wicker.

Have panels of antique cane inset in the ivory furniture for guest room, and the ivory very deep toned. The rose rugs and hangings will be charming.

The solid green rug will be all right in back bedroom if you put a paper on the wall having a little green vine running on a gray ground.

You can use either gray brick or gray tile for fireplace.

With Fumed Oak.

V. A.—Will you kindly give me a little help on a color scheme for our new home?

Living room, dining room and music room have oak floors and oak woodwork, to be finished fumed. Is there any shade of gray that can be used with this for the walls?

Ans.—The contrast between gray and fumed oak is too great to harmonize as walls and trim. The best harmonizing color for your trim and also the best for pictures is light tan with cream ceiling.



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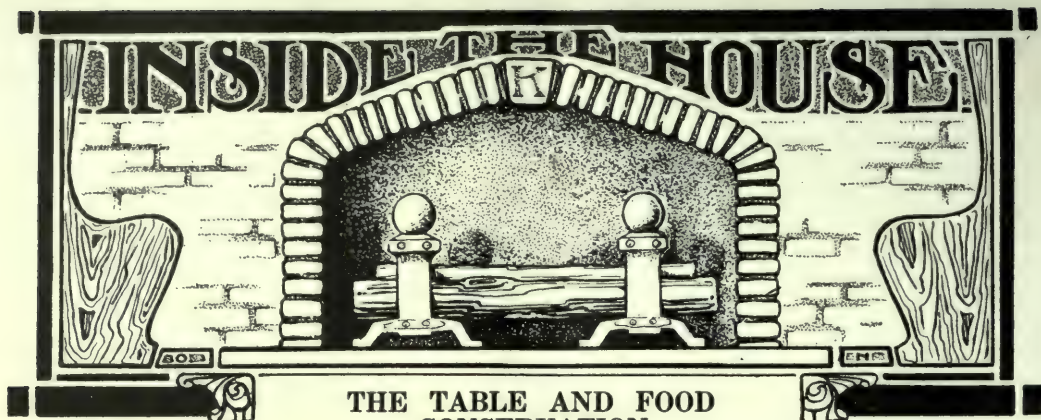
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A Budget for the Family Income

Elsie M. Fjelstad

THE systematized budget is becoming recognized as the best way to combat the High Cost of Living, or, the cost of high living.

Many people spend their income on whatever they want at the time, without reference to future needs. The success of the budget system, in homes where it has been tried, shows that budgeting the family income helps it to go further.

Food, shelter and clothing are the three indispensable needs of every family, no matter what rank or station. The family in the slums has plain food, shelter and clothing, nothing more. The family more comfortably situated has a little left, sometimes, for other needs such as education and savings. The family of wealth has still more left for culture and travel but they are very often led into spending more than is a fair proportion for such a commodity, for instance, as clothes. This is a mistake. A very definite part of the income should be spent for each need. This is where the system of the budget finds its place. A budget is a well planned schedule for the expenditure of a definite income. If the amount of the income is not fixed, then the budget should be based on the minimum or assured income, with points for expansion with the increase as it comes in.

The following budgets are based on actual living expenses in different parts of the country, worked out by authorities on nutrition and health values.

Income—\$1,200 a Year.

Number of persons in the family....	2	3	4	5
Food	\$360	\$444	\$528	\$600
House and Rent....	288	288	288	288
Clothes	144	168	192	204
Housekeeping				
Expenses	60	60	60	60
Miscellaneous and Savings	348	240	132	48

Income—\$2,400 a Year.

Number of persons in the family....	2	3	4	5
Food	\$480	\$600	\$720	\$780
House and Heat...	420	480	540	540
Clothes	216	264	312	360
Housekeeping	240	264	300	300
Miscellaneous and Savings	1,044	792	520	420

Income—\$3,600 a Year.

Number of persons in the family....	2	3	4	5
Food	\$540	\$660	\$780	\$900
House and Heat...	480	540	540	600
Clothes	288	360	432	504
Housekeeping	300	300	360	360
Miscellaneous and Savings	1,992	1,740	1,488	1,236

Income—\$4,800 a Year.

Number of persons in the family....	2	3	4	5
Food	\$600	\$780	\$900	\$1,020
House and Rent....	600	720	720	840
Clothes	384	480	576	672
Housekeeping	660	660	720	720
Miscellaneous and Savings	2,556	2,160	1,884	1,548

Every \$5 spent for food should be spent thus:
 \$1.25 for breadstuffs—grain and cereal products.
 \$1.00 for milk.
 \$1.00 for meat.
 \$1.00 for fruit and vegetables.
 \$.75 for fats, sweets, beverages, etc.

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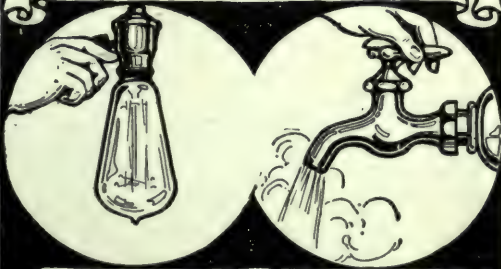
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The final, necessary item not to be overlooked in the specifications is *Aerolux Ventilating Porch Shades*. They insure comfort for the home during the summer as does the heating plant in winter.

Aerolux Ventilating Porch Shades act as insulation against the sun's heat, yet they permit free circulation of air. They are made of thin, narrow splints of linwood, stained in attractive, lasting colors. They embody the "no-whip" feature which prevents "flapping" in the wind.

Aerolux Ventilating Window Awnings shade the window without darkening the room, and permit free circulation of air.

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NO-WHIP
VENTILATING
PORCH-SHADES



NEW VERSIONS FOR POTATOES.

There is a question whether the house-keeper does not lean almost as heavily on potatoes for her daily menus as on bread, the traditional Staff of Life. The average woman in planning her menus has potatoes for at least one meal a day. There are perhaps 20 different ways in which potatoes may be prepared and yet, strangely enough, most housewives always serve them boiled, mashed, baked, or scalloped. Other ways of preparing them are not at all difficult and add a very acceptable variety to the menus. Try these:

Potato Souffle.

Two cups of cold mashed potatoes, 2 tablespoons melted butter, 2 eggs, 1 cup milk, seasoning. Add butter, milk, seasoning, and egg yolks to the potatoes and beat until light. Fold into the beaten whites of eggs, put into a baking dish and bake 45 minutes in a moderate oven. It should be served as soon as possible after removing from the oven.

Dutch Potato Dumplings.

One quart mashed potatoes, 3 eggs, 1 cup fried bread squares, seasoning. Mix all together and add flour until quite stiff. Flour hands, and shape into molds. Roll in flour and drop into salted boiling water and boil 15 minutes. Take out and garnish with fried bread squares.

Saute'd Potatoes.

Have potatoes cut in cubes before boiling. When done put in frying pan with a small amount of fat. Fry until a nice brown. (Saute'ing is cooking in a small amount of fat as distinguished from frying which scientifically calls for a large amount of fat.)

Stuffed Baked Potato.

Bake potatoes of equal size until dry, soft and mealy. Scoop the potato from the skins. Add a little butter, seasoning, and milk enough to keep it from falling apart. (Egg may be added if desired.) Stuff the seasoned potato back into the shells and put back in the oven to brown.

Duchess Potatoes.

Mash and season boiled potatoes, adding egg and milk to make them light and fluffy. Mold into shapes with the hands and put back in the oven to brown. Serve garnished with parsley.

Potato Cakes.

Season and mash potatoes. Mold into flat cakes with the hands. Dip into beaten egg and ground bread or cracker crumbs and fry in hot grease.

Potato Balls.

Boil potatoes, mash and season. Add small pieces of parsley and onion and a little milk. Mold into uniform size balls, roll in flour and fry in hot fat.

Potato Omelet.

Boil potatoes in jackets. Skin them, season well and mash. Add beaten egg yolk and milk if necessary and beat until light and fluffy. Fold the mass into the white of egg and fry in a spider the same as an omelet.

Sweet Potato Croquettes.

Two cups riced sweet potatoes, 2 tablespoons butter, 2 tablespoons sugar, 1 beaten egg, seasoning and bread crumbs. Add butter, seasoning, and beaten egg to the riced potatoes. Mold in shapes, roll in beaten egg and bread crumbs and fry to a golden brown in hot fat (185°).

Scalloped Potatoes.

Slice raw potatoes thinly. Put in baking dish in layers, sprinkling each layer with salt, pepper, paprika, flour and bits of butter. When dish is three-fourths filled pour milk over the whole and put into the oven to bake until a fork will pierce and will come out easily. Or a white sauce may be made in a double boiler of the milk, seasoning, butter and flour and the whole may be poured over the potatoes. This usually gives the sauce on the potatoes a more even consistency.

Cheesed Potatoes.

A delightful variation of the scalloped potatoes is cheesed potatoes. They are made the same way except that a cup or more of cheese is added to the white sauce, sprinkled in layers.

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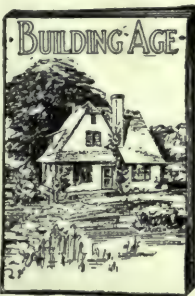


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To enable you to judge for yourself the value of the contents of BUILDING AGE, we are glad to make readers of Keith's this special offer:

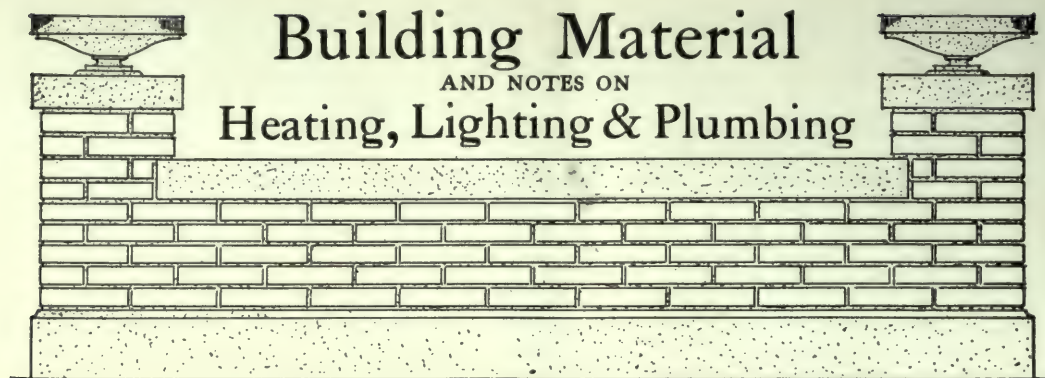
The price of 12 issues (1 year) is \$2. We will mail you the next 6 important numbers (\$1) and copies of 2 current issues—8 numbers in all for only \$1, if you will write mentioning this offer and enclosing \$1. (Canadian postage 25c or foreign postage 50c additional.)

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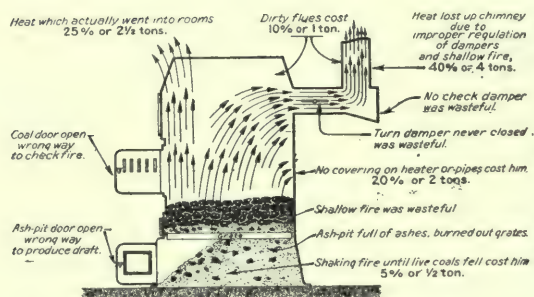
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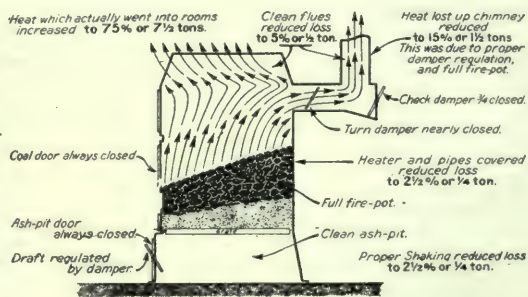
NEW YORK CITY



The Winter Problem of the Householder



THE STORY OF COAL WASTED AND MONEY LOST



THE STORY OF COAL SAVED AND MONEY SAVED

THE Fuel Administration has prepared a graphic description showing some of the ways in which fuel is often thoughtlessly wasted in the heating plant of the usual house. It is based on ten tons of coal. These general principles apply to any kind of a heater.

Under the best conditions which we have attained with our heating plants a certain amount, or rather an undetermined amount of the heat from our coal goes up the chimney. How to get more heat out of our coal than the chimney takes is one of the most important branches of household economy to the householder during the cold season.

"The flow of air through the fuel makes it burn. Learn to control it," says L. P. Breckinridge, of the Sheffield Scientific School of Yale. "Try to visualize this flow of air through the fuel and

you will easily learn how to operate the dampers which control it properly." Have just enough draft and that from below. To increase the draft open only the draft-damper in ash-pit door; opening the whole ash-pit supplies air faster than needed, which when heated passes up the chimney and is wasted. Check the draft by letting more air into the smoke pipe, through the check-draft damper. This check-draft damper controls the rate at which the fire burns as the throttle controls an engine. Open it to check fire. Close it to increase draft. Experiment with it. Make it do its work. Don't open the coal door. If you cannot check fire otherwise the dampers are not right, and should be examined."

Experience shows that a shallow fire is wasteful of fuel. Fill up the firepot, and you will get a larger return in heat for the coal used. Clean flues reduce the heat loss.



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Julius Gregory, Architect, N. Y.*

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- 6 They are especially suited for small houses, of siding, shingles or boarding.

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ANYTHING

DELIVERS ALL
THE HEAT

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Why should not a man specialize in fine bits of building? The laying of a fine hardwood floor, the building of stairs, the glazing of a porch, cabinet work, and special bits of details which the owner wishes to be given special attention, would often be turned over to a specialist, if men who take satisfaction in the doing of a nice piece of work would devote their time to doing special work, with a reputation behind them that it will be well done.

A building specialist has a shop with an attractive window showing building specialties, new things which have come on the market and which fit into someone's special need. Women are especially attracted to this shop; some of them make a practice of dropping in to see the new ideas presented, often leaving attractive little orders for the building specialist. We wish there were more such shops.

Materials vs. Labor.

Some rather interesting facts developed in the course of a conversation with The Carpenter a few days ago. He had just completed laying a new floor in the locker room of the Club. In order to make an inexpensive job, since a fine floor was not necessary for the locker room, a cheaper grade of flooring had been selected. Very apparently The Carpenter was not satisfied with the job. "You see it was this way," he said. "They wasted more than saved in that cheap flooring. There was a lot of it I could not use at all. It just had to be cut out and thrown away, so there was the time wasted in throwing out the bad pieces as well as the waste

material. Besides that I could have laid the good flooring in a good deal less time." Being asked as to the difference in cost of the two grades he took out his pencil and figured it out on a board. "Well, they may have saved a dollar or two on the cost of that floor, but see what they might have had,—a good floor for that dollar or two additional. No, of course they did not figure it out; they just knew the difference in the first cost of a thousand feet of both kinds of lumber. Of course this job did not take a thousand feet, even of this poor stuff, and I must have thrown away nearly a hundred feet."

When the "sale value" is a matter of importance, which it is so apt to be or to come to be in the course of time in American cities where there is a constant flux in the desirable parts of a city for residence, really satisfactory woodwork adds to the intrinsic value. If an old residence is to be made into an apartment house or a duplex, good woodwork is often an important matter in the decision as to what can be done with it.

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WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

The Interior Finish



HE really beautiful and livable home depends less, perhaps, upon the exterior design than on a pleasing interior. "The outside of the house is merely the casket; the real jewel is inside." The creation of an artistic and homelike interior is a possibility easy of accomplishment if only the home builder will consider each part of the home in the light of all the rest of the home when it shall be finished, rather than studying one part as an isolated and unrelated thing. It is the suitable and thoughtful relation of one part to another, each fitting its special place which gives individuality to a home. If the owner's personality is strong, sturdy, pleasing, dainty, or frivolous, superficial, these traits will to a certain measure be reflected in the home. The charm of the personality will, to a degree at least, naturally develop in the working out of any of the details with which the home mistress is concerned. Any one of many color schemes which might be adopted may prove equally attractive if suited to its surroundings. As a general thing

many people are too self-conscious in working out matters of this kind. They plan their homes with reference to their friends and guests quite as much as with the livable quality which they are producing. Often times the simple and inexpensively finished interiors have more charm than more elaborate effects produced at a much more lavish expenditure.

Choice of Wood.

The choice and treatment of the wood finish is one of the most important subjects in the building of the home. While there is some difference in the cost of the different woods, unless something quite elaborate is attempted, the difference in expense is such a relatively small matter in comparison with the total cost that it is poor economy to purchase the lumber and pay for the labor which will give unsatisfactory results in the end. It is dearly bought at any price. At the same time the least expensive materials, if honestly accepted, and treated thoughtfully to obtain the desired effects may give most charming results.

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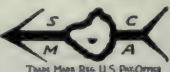
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Consideration should be given to the general color scheme for the whole house, and the type of furnishings, before the contract is let for the interior wood finish; not only the kind of wood for each part of the house, but the finish which is to be given it. Often at least two kinds are selected, one for the main living rooms and another for the kitchen and bath and perhaps for the sleeping rooms.

Difficulties.

Here are a set of conditions which occurred once,—to our knowledge, and perhaps has happened many times and which shows some of the difficulties which may accumulate. The new home was finished in yellow pine. It is a good wood. While classed as a soft wood it is harder than some true hard woods. When the builders were ready for the finish the mistress decided on a gray tone, as being most suitable with her new furnishings, and ordinary gray stain was ordered, without taking into consideration the yellow tone of the wood and its peculiarities. The results were very disappointing.

Yellow pine will take a gray stain and take it beautifully, but it must be properly and intelligently treated, taking its own color and structure into account. But it was a slow and more or less expensive matter to begin after the wrong thing had been done. If it had been planned from the beginning the owner would have perhaps adjusted her color scheme to the peculiarities of the wood she had selected, bringing out its best points, or she would have selected a wood which would naturally fit into her color scheme. Lack of forethought was the expensive and exasperating feature which might so easily have been avoided.

Methods of Treatment.

There are, broadly speaking, only two methods for treating woods for interior finish; preserving and finishing the natural wood surface, with or without a

stain, and enameling or painting, either in white or colors. In a natural wood finish the aim is to preserve the natural grain and markings of the wood and there is a wide choice of treatment. The wood may be stained to give a desired color effect, it may be toned to take the crudeness from the newly cut wood, giving it more the mellowness of age, or it may be finished in the natural color of the wood. In addition there is again a wide choice of treatment in both dull and gloss effects.

All woods are beautiful when the grain and color are properly developed and preserved with the right finishing materials. Finishes are used to bring out and retain the natural beauties of the wood.

Filler.

Hard woods for interior trim are divided into two classes, open grained and close grained woods. Open grained woods, such as oak, ash, chestnut, mahogany, and walnut, must be filled with a paste filler before the finishing coats are applied. Pine, maple, cherry, birch, whitewood, gumwood and cypress are among the most commonly used of the close-grain woods.

Stain.

If the wood is to be darkened it must first be stained to the desired color then, if it is an open grained wood filled with a paste filler, after which it is ready to receive the finishing coats. With close grained woods such as pine, maple, gumwood, etc., the paste filler may be omitted, and if the woods are to be finished in the natural color the staining is omitted also. The rubbing process by which the highly finished varnishes are brought to a dull yet lustrous surface is the expensive item in the finishing of wood. To obviate this difficulty there are many new finishes which while not the same as the beautiful rubbed surface still may be made to give a satisfactory dull surface.

KEITH'S MAGAZINE ON HOME BUILDING

CONTENTS FOR DECEMBER, 1919

	Page
Just a Word—The Immediate Need	242
Adaptation of New England Colonial to a Modern Dwelling— <i>Harriet Keith</i>	245
Day Beds— <i>Faith Burton</i>	251
A Woman's Workbox— <i>Charles Alma Byers</i>	254
A Building Experience— <i>N. J. Miller</i>	256
Two New Colonial Bungalows	258
A Suburban Home.....	260
A Four-Room Bungalow	262
Two Well Designed Cottages	263

DEPARTMENTS

Inside the House—

Decoration and Furnishing— <i>Virginia E. Robie, Editor</i>	
<i>Christmas Greens</i>	267
<i>Found in the Shops</i>	270
Answers to Questions on Interior Decorations.....	272
Table and Food Conservation— <i>Little Cakes and Candy for Christmas Festivities—Elsie M. Fjelstad</i>	276
Building Materials and Notes on Heating, Lighting and Plumbing	
<i>Brick and Hollow Tile</i>	280
Woods and How to Use Them	
<i>Finishing Interior Woodwork</i>	284



A Deerfield doorway in the city of Minneapolis

Wm. Channing Whitney, Architect

Interesting Adaptation of Old New England Colonial to a Modern Dwelling

Harriet Keith

*"It was a pleasant mansion, an abode
Near, yet hidden from the great high road."*

—LONGFELLOW

THAT much abused term "Colonial Architecture," is supposed by many to mean anything that is painted white and has a suggestion of colonial detail. How often we have all seen a house labelled "Colonial," because it flaunted a Palladian window or displayed a portico with fluted columns. The truth is: Colonial architecture was Protean in shape, and differed greatly in different sections of the country. The brick houses of old Philadelphia for instance, the Dutch Colonial with quaint dormer and gambrel roofs, are as truly Colonial, as the New England farm-house type or the classic porticos of Virginia and Maryland.

The early colonists took their prototypes from

the cottages of English lanes or from the brick mansions in stately parks; but seldom did they err in suiting their dwelling to the natural and obvious conditions of its location and purpose. There were dwellings with porches and with none; roofs of shingles or of slate; but the charm of fitness, of structure, of proportion, lived in all those examples of early architec-



The graceful stairway with delicately modeled balusters and newel posts

ture, that still meet us with such appeal.

Of all the many types of early Colonial, from the homely simplicity of the Paul Revere house, to the beautiful enrichment of some of the fine mansions, none express more sympathetically the life and spirit of that early time, its sincerity, its quaint beauty, than the farm-house type so prevalent in Massachusetts, and in dwellings of the Connecticut Valley in the 18th Century. This simple and beau-

home which is the subject of this sketch, and it has been treated with rare sympathy and skill.

Plenty of people can draw floor plans and write specifications for a house, with the necessary stairs, halls, chimneys and basement. It may even be a comfortable shelter to live in, or it may display costly woodwork and expensive furnishings. But to treat sympathetically a type like this, to preserve its atmosphere, its subtle

charm, while at the same time providing all the necessities and luxuries of modern living, to incorporate the last word in modern heating, plumbing, lighting and ventilating into a well equipped, modern home with the exterior of a New England farmhouse, without detracting from its style or without loss of the distinction and atmosphere desired; this is a different matter and requires something more



Wm. Channing Whitney, Architect

The beautifully proportioned dining room

tiful type, with its beautifully sloped roof unbroken by dormers, its great end chimneys, its simplicity of detail and its "homey" atmosphere, continued to re-appear for more than a hundred years in the houses of the early colonists, and has persisted to this day.

It is a type carrying a peculiar appeal to old-fashioned lovers of homes, seeming somehow to embody in itself the feeling of home, and besides speaking eloquently of the early life and struggles of our New England ancestry. This was the type chosen for the very interesting

than a purely mechanical equipment.

It is an intangible line, that divides the ordinary dwelling from the house with charm; but the line is a very real one, though we may not be able to put it down in black and white. That intangible something which divides the merely habitable house from the unique, personal, delightful dwelling which we say has charm, is hard to define. There is no formula for the production of charm. Houses are like women—some have charm, some have not. It is a psychological endowment difficult to explain.

In the treatment of this house the appeal is through faithful adherence to the unaffected simplicity of the type, its beautifully proportioned lines and the perfection of the adjustment of detail. There is an effect of elegance in the long facade, in the perfectly scaled and spaced windows, in the pitch of the roof; unfretted by upstarts of dormer breaking into it, equal to the early models upon which it is formed.

The detail of door and windows has been very carefully designed. The excellent fenestration, the picturesque small panes, the caps, the contrasting dark green of the heavy blinds of the window treatment, all help in the general result. So do the wide, paneled pilasters of the corners, with their simple crowning capitals; so does the entrance, with its doorway reproduced from the Parson Williams house at Deerfield, Mass., which was built in 1750 and is still a model of quiet dignity. The broken pediment of this door with its terminal scrolls was one of the most characteristic features of early New England architecture.

Nor must we omit mention of the great end chimneys with their quaint chimney pots, unfortunately hidden from view in the picture, by the trees, but a feature of old English architecture sometimes introduced into Colo-



The white garden seat invites to reveries and dreams

nial houses of that period. Such a bold treatment of the chimneys, with their stacks of "pots" standing masterfully up;—to paraphrase Chas. Lamb—"Those bricky towers The which on the roof's broad back do ride."

Worth mentioning, too, is the treatment of the rain-water pipes, those necessities which cannot be eliminated, but in some form must be endured. On old English houses they were made much of, and often carried the family crest in ornamental tops. Most interesting is the foot-wide siding used for the exterior, which was procured with infinite pains and trouble, and is surfaced to look like the hand-planed boards of those early days.

The house hugs the ground in true farm-house style, and the intimacy between the house and grounds that was a part of the charm of these old models, has been religiously preserved. Here are no snippy terraces nor sharply curved walks—the approach of so many city



The garden is the owner's joy and pride

houses: but a level sward, "green to the very door," or rather to the low, broad terrace of red brick that it opens upon. A typical white paling fence, accented by occasional posts, which terminate in finials of graceful urns, encloses the "front yard," supplemented by a rose hedge and the lilacs, syringas, bush-honeysuckles and snowballs of Colonial shrubbery.

Brick walks lead through the sunny plot at the side of the house, where run riot all the subtleties of a Colonial garden. This garden is the joy and pride of the owner and his diversion from the desk's dull wood." Here of a summer morning you

are sure to find the mistress of the place, with garden shears and a basket on her arm, or a newspaper spread in a shady corner of the brick walls, cutting calycanthus and pink petunias; the tender blue of larkspur and the dull glow of

mullein pinks; the small yellow roses so beloved by our great grandmothers and smiling pink and white and purple verbenas that straggle alongside the brick walk and unhindered spread their cheerful charm; with the pink petunias, so beloved, on the other side; in all the adorable abundance that made a Colonial garden so delightful. At the extreme end of the garden a seat of open white wood, set against a background of dark cedar and flanked by clumps of tall asters, and osage-orange invites the garden guest to reveries and dreams. From the garden, too, are transplanted the gay geraniums and crimson fuchsias for winter amusement in the

amateur greenhouse inside,—part of a glassed-in sleeping porch equipped for this purpose, for—"Who loves a garden, loves a greenhouse, too."

No, indeed—the garden, that was such a feature of Colonial life, has not been left out of this scheme. One can easily fancy that he is stepping about such a "garden of pleasure" as Parson Higginson tells about—"laid out with formal paths bordered by sweet herbs, the whole surrounded by a hedgerow of eglantine, barberries and privet, with plenty of single damask roses—very sweete, and two kinds of flowers, very sweete"—a picture

to delight the heart of old Alcinous himself.

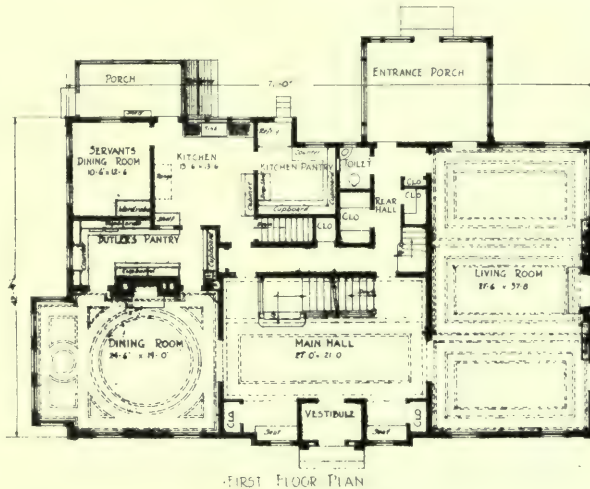
But great as is the temptation to linger in the garden, we must go inside.

It was typical of Old New England houses of the better class, that exteriors of great plainness and a simplicity al-

most severe, opened upon interiors of great beauty and elegance.

"Within, unwonted splendors met the eye,

Panels, and floors of oak, and tapestry." And so from this unpretentious exterior, we enter an interior treated with classical simplicity, but with a sensitiveness to proportion and detail which gives a result of elegance and refinement. The paneling of walls and ceilings, the graceful stairway, the delicately modeled balusters, the enrichment of the riser ends of the mouldings, the delicate modeling of the finial urns that terminate the newel posts, the sense of space on entering, ac-



centuated by the keeping to a low flat relief all the mouldings and ornamentation; and all these details have their part in making up the sum total of the desired atmosphere.

A broad single door with side lights opens into the wide center hall running through from front to rear of the house, happily unmarred by the crowding of furniture. The

placement of the lovely antique sofa along the staircase wall directly opposite the entrance, the ancient grandfather's clock of walnut, the table and mirror never absent from a Colonial hall, give just the right impression.

The long drawing room opens from the other side of the hall. Though furnished with all the appointments of a modern drawing room, the Colonial atmosphere is felt in the simplicity of the gray painted walls, the paneling of the ceiling and the beautiful fireplace of delicately veined Italian marble with paneled overmantel in the true Colonial spirit.

French windows to the floor alternate with double hung windows on two sides of the room; ivory silk is shirred over the French windows, with outer draperies of rose brocade at the others. The davenport and some chairs are covered in rose velvet and many antique mahogany pieces give interest to the room.

The floor plan shows the extreme convenience of its arrangement and the fortunate placement of the outdoor sitting room, used by the family most frequently



The long drawing room is charming

as an entrance from the driveway so that this modern innovation does not conflict with the desired atmosphere of the place.

On the right of the central hall is the beautifully proportioned dining room. It is finished, like all the house, in satin-smooth old ivory. The restrained, but exquisite, paneling of the walls and the lovely detail of the ceiling ornamentation are almost lost in the photograph—the relief is so low and the modeling so delicate. Three mouldings sweep in a large circle around the silver and glass chandelier hung in the center; the outer mouldings plain, the inner one of acanthus leaves and fruit in close, rich modeling. The overmantel, modeled after old Salem interiors, is particularly charming with its lovely broad panel as beautiful as a fresco, the ivory surface slightly enriched with mouldings and relieved by silver sconces at the sides. The mantel is flanked by delightful corner cupboards in the true Colonial style with broken pediment and carved shell at the top, which reveal behind their glass doors plates and platters of genuine old Flowing Blue

Colonial china, the joy of the mistress' heart.

Directly opposite, on a corresponding panel, is hung a charming bit of color, one of the Bambinos of Della Robbia, the pale blue of its swathings against the bright blue background and circled by a fine Della Robbia frame of exquisite modeling and coloring. Below is placed the sideboard of carved rosewood brought from Florence, Italy. The rug is a long piled Geneva, in two tones of taupe gray, and the hangings are blue and silver brocade, lined with ivory.

In the basement no possible comfort and luxury of modern living has been left out. To the ordinary laundry conveniences is added a mangle and dryer, a vacuum cleaner is installed, etc. The service part is the most considered of the whole house. What would our great grandmothers have thought of its white tiled floors, shining white woodwork, glass topped work tables and thousand fitments. The butler's pantry is a dream. You open what seems to be a panel, but it is a door, and behold a set of twelve two-inch deep, but wide and long drawers. You put your fingers in the slatted front and draw out napery of every sort and occasion, a drawer for each. You open another door and there hang the glass and silver wipers in front of a concealed radiator. Another open sesame reveals a concealed roller towel with mirror on the inside of the door. There is a row of open racks where trays are slipped in,

one for each. There are plate warmers where you wouldn't think of it. All is white, immaculate order. The heat radiators all over the house are concealed beneath open spindle work. It is by these details that the sum total atmosphere is obtained.

In the basement, too, is located the real gathering place for the family life, the Christmas gatherings, the little informal affairs—"the fire room," as the Colonials used to call the room with the big fireplace.

Sitting rooms abound in this house, for on the second floor is a suite of sitting room, also with open fire, bedroom, dressing room and bath for the owner's comfort and a similar suite for the daughter of the house. This suite is treated in golden brown, with brown woodwork, favorite color tones. Ivory woodwork with wall decoration in a gamut of gray tones, runs throughout the rest of the floor, except the guest room, where the walls are hung with an old patterned chintz, gay with jars and festoons of pink, and gilly flowers.

Someone has said that beauty is the most utilitarian asset we have, and such a house as this goes far to prove the truth of the contention. For how could money have been invested to pay better dividends than in the atmosphere and pleasure of a creation such as this home modeled upon an Old New England farmhouse?

The Grace of Little Gardens

There is a benediction in a little garden's grace;
A chalice filled with wonder at the heart of commonplace,
Where homely colors gleam and glance like stars upon the sod.
The grace of little gardens is the eternal grace of God.

—Florence Bone.

Day Beds---A Monologue

Faith Burton

“**N**OW are we going to live this winter?” That is the question. “Of course we can not keep up this big house another year.” “What is that you say, ‘If I insist on not being frivolous, and think I must keep on doing things worth while, now that the war is over.’” “The idea of talking about ‘being frivolous,’ and ‘keeping this house in order’ in the same breath.” “How would you like it yourself, to give up your business and stick around this house, watch the servants to see that they do things right, to say nothing of doing them yourself when the servants took a better job.” “I’m glad you don’t blame me; and it’s nice of you, too, to say that I have developed as big a bump of business instinct as yours, even if I don’t think you believe it, though I am your ‘big sister,’ you know.”

“But now about this matter of how and where to live, I have been looking about a bit. There are a few apartments left in that new building that is not finished yet. The builder told me they would be ready by the first of the month. The Jenkins’ have

just given up one of the most desirable apartments because they are going South for the winter. I have the refusal of it until tomorrow morning,” with breathless enthusiasm, “It has only two rooms, but they are large and bright, and we could make them so comfy. There is a three-room suite, too, with a living room, but the two bed rooms are so tiny that I think it would be better to take the larger rooms though there are only two of them, and put day beds in them.”

“Yes, the rent is just the same for the two rooms as the Brown’s will pay for this big house. Doesn’t seem fair, does it? But at the Livewell we are so independent. There is the kitchenette where



A lovely day bed with a cover and lots of cushions

we can get our own breakfasts, and even our dinners if we want to, when we feel we must have a really delicious steak with mushrooms, or an oyster dinner."

"I saw one of the bed rooms yesterday that was quite attractively furnished." "What bedroom?" "In one of those tiny three-room apartments, of course." "There was a small sized wooden bed, enameled in gray with a set line design on it. The dressing table was a dear. It was enameled, too, set on a good looking frame instead of legs, with a triple mirror placed to swing above some little drawers, so that they do not knock things off the dressing table when they swing." "It is one of the kind of a mirrors that Tom calls his 'Harem mirror,' because when

gray hooked rug on the floor. I suppose it is not a real hand hooked rug, either, but it is a soft gray rug with a touch of color in the border. Just a little rug in front of the bed, and the dressing table." "Yes, that is just what I do mean." "The one rug is in front of both of them. The room is so tiny that there is not room for more than that one little rug in the room."

"Really the room is too small to be livable." "Day beds,—to the rescue,—and the two-room apartment." "I could not live in one of those tiny bed rooms, and you, big soldier man that you are, you could not even turn around in yours."

"With a day bed in each of those bigger rooms, we can be just as comfortable as—now don't laugh at me. We will be more comfortable than you were in your dug-out, any way."

"I'll fix you the most stunning room, all in black and gray. Then, my room will be just as different as can be."

"Mine will be the one with the casement windows. I will have a big soft rug on my hardwood floor, and a lovely day bed with a cover and lots of cushions. They make those beds so they are awfully comfortable."

"The casement windows will be lovely, with the glass curtains and a little frill of overdraperies at the top and side. The radiators are inclosed, under the windows, and there is a



Small bedroom with gray painted furniture

Ruth sits in front of it he says he has three wives—you know the kind I mean."

"Instead of a low dressing-table chair it has a cane covered seat, like a piano seat, the cane and all enameled gray, and it pushes clear under the dressing table when not in use, to save space,—and the space is needed, too. Then there is a

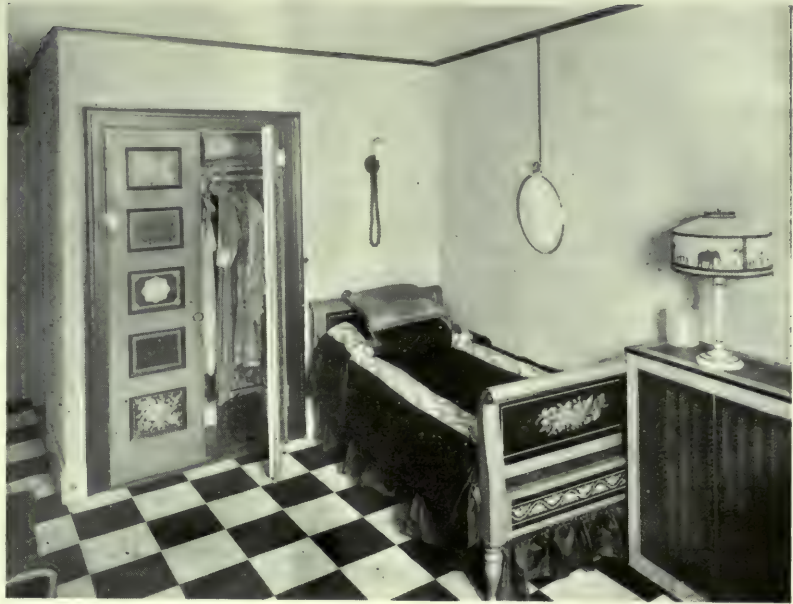
lovely wainscotting carried clear around the room. It comes just under the window sill and makes me think of the wainscotting in that lovely old house in Salem, that really old Colonial house that was built more than a hundred years ago, that the Boston architect is copying in the new house he is building." "No, of

course, this does not have the carving and all the little lines in the woodwork, but it does make me think of it."

"It will make me a lovely room, if it is not as stunning as yours. I just love those little square panes of the windows."

"You shall have the room with the big black and gray square tiles on the floor. And you'll have that gray enamel bed with black insets, and with a black cover,—just a band in Roman colors running the length and over the pillow." "I saw just the kind of room the other day. It was stunning and it looked just like a man's room. Only it wasn't. When the closet door was opened there were all of a woman's fluffy things. But the closet was beautiful on the inside, the walls were all covered with chintz, to protect the lovely gowns, and even the hanging pole and shelf were covered with chintz, only it probably was just an inexpensive figured cotton." "I'll do my closet that way."

"But I must tell you about the rest of the room. The radiator was enclosed making it into a narrow table with the top four or five inches above the top of the radiator so that it will not get too hot." "What do you say?" "O, yes, I suppose it was metal lined at the back and top to throw out the heat, but that did not show." "It was enameled in gray with a black panel on the top—now just wait a minute and let me tell you—the



A stunning room in black and gray

whole face in front of the radiator was filled in with black enameled cane work. And on top this little table, for it did look like a table, was a light gray enameled lamp with a Barnum and Bailey parade around the shade, at least I just remember the elephant." "And the closet door,—I did not care much for that, but it was stunning, I suppose. The panels were painted black and on them were painted big stunning designs, much like that on the panel of the bed. It will be really a man's room."

"Don't you think it will be stunning?" "I am so enthusiastic over the whole arrangement, and I don't know which room I shall like most when we get them all finished, your stunning room or my own dainty room."

"I'm so glad that you like the idea and want the apartment with the large rooms." "What, you did not say you were enthusiastic?" "But you are, of course, I can see it and I'll tell the man in the morning that we will take the two-room apartment."

A Woman's Workbox That is Easily Made

Charles Alma Byers



WORKBOX which will find a welcome in almost any home is shown in the accompanying illustration. As a receptacle for holding unfinished fancy work, darning, articles, crochet cotton, needle books, and other sewing room odds and ends, it constitutes a most desirable piece of furniture. When neatly constructed and attractively covered, it is good looking and the housewife will find in it a much appreciated convenience.

A box of this kind, which also forms a table, is easily constructed, and the cost of the materials required is very little. The wood material is preferably obtained from some planing mill, already cut to dimensions. It should be mill-planed on

all sides, but it does not require sand-papering. The stock may be of pine, fir, or any other soft wood. A complete bill of material follows, the dimensions given being for the pieces finished:

Legs—4 pcs. $1\frac{1}{8} \times 1\frac{1}{8} \times 27\frac{1}{2}$ in.
 End braces—2 pcs. $1\frac{1}{8} \times 1\frac{1}{8} \times 15\frac{1}{4}$ in.
 Cross brace—1 pc. $1\frac{1}{8} \times 1\frac{1}{8} \times 13\frac{3}{4}$ in.
 Box sides—2 pcs. $\frac{5}{8} \times 10 \times 17$ in.
 Box ends—2 pcs. $\frac{5}{8} \times 10 \times 13\frac{3}{4}$ in.
 Box bottom—1 pc. $\frac{5}{8} \times 15 \times 17$ in.
 Top or lid—1 pc. $\frac{7}{8} \times 19 \times 20$ in.

The top and bottom pieces may be composed of two board widths each, instead of one as above specified. If two widths be used for the former, it, of course, will be necessary to use a couple of cleats on the under side, to hold them together. These cleats should each be about $\frac{3}{8}$ in. thick, 2 in. wide and 13 in. long, and will be spaced about 7 in. apart, between inside edges, or 9 in. on centers, with equalized margins at the ends and sides. Before nailing them in position, the edges to be exposed should be rounded off with a knife.

The finished box, in inside measurements, will be $13\frac{3}{4}$ in. wide, 15 in. long and 10 in. deep. This means that the assembling is begun by nailing the sides to the ends and the bottom *against* the lower edges of the sides and ends, being careful to form even-edged corners.

If the box is to be both lined and covered with cloth, however, the lining cloth, of both the inside walls and the bottom, should be fastened in place *before* the bottom is nailed on, otherwise the edges of the cloth cannot be properly hidden. The cloth for lining the inside walls will need to be a single piece 11 in. in width and about 60 in. in length, and that for the bottom should be about the size of



My lady's workbox



The workbox open

the bottom itself, or 15 by 17 in. It may be of silk or of some cheaper material, either of a solid light shade or figured.

The work of lining the walls is begun by tacking the short edge of the cloth "up and down" the inside of the box just a little before the corner, so that the corner may be covered. After that, the long edges of the cloth are brought over the top and bottom edges of the bottomless and topless box and tacked thereto, with the cloth reasonably stretched. Progressing in this manner until the entire inside is covered, the edge of the finishing end is finally folded under and tacked directly in the corner at which the start was made. The tacks here will be exposed and therefore should be of the brass-headed or art kind, but ordinary small carpet tacks may be used up to this point. The bottom—before it is nailed on—is lined by tacking the cloth along the four edges, with carpet tacks, but without attempting to draw it over the edges of the board.

The bottom is next nailed in position,

thereby concealing the tacks of both the lined bottom and the lower edge of the lined walls. Then follows the matter of covering the outside. For this purpose, since the bottom need not be covered, a single piece of cloth 12 in. wide and about 66 in. long will be required, which may be of flowered cretonne or some other effectively colored material. The start with it is made by tacking the short edge up and down one of the side walls about $1\frac{1}{2}$ in. from the corner, at which point it will also be finished. When so started and ended, the joining place will be covered by one of the box's legs. This cover cloth will be drawn over the top and bottom edges in the same manner as the lining cloth, the bottom edge being tacked with common carpet tacks and the top edge, which is to be turned under, with art tacks. The bottom may be covered also.

The lid, before it is fastened on with hinges, is covered on both sides. For the top surface the piece of cloth should be approximately 22 in. square, and the piece for the under surface about 19 by 20 in. The larger or top piece is put on first, and its edges are brought over the edges of the lid and tacked, with carpet tacks, to the under side. The piece for the under side, matching the lining, is to have its edges turned under, leaving a margin all around of about $\frac{3}{4}$ in., and there tacked, with art tacks, along the edges. The lid is next fastened to the box with a pair of small cabinet hinges, in such position that its over-extension will be 2 in. on each of two sides and $1\frac{1}{2}$ in. on the other two.

Finally, the legs are nailed to the two sides, in the manner shown in the illustration. They reach to the top edge of the box, and are placed about $\frac{5}{8}$ in. from the corners. The braces, designed to form the letter H, are nailed in position about 5 in. from the floor. Both the braces and the legs are finished with white enamel.

A Building Experience

N. J. Miller



HOME is the sweetest thing in the world. To me my home is more than wealth, as it is to anyone who builds the right kind of a home, and builds in the right spirit.

Two years ago I built my home. Never before did I realize the positive pleasure of house work. It is a joy to care for one's own things in one's own home.

My lot is one hundred feet square. At one end I erected my house. It contains seven large rooms. It was built for a moderate cost, and I feel that it is well worth the cost, and even more. The architectural treatment is not elaborate but very simple throughout. The time has passed when we demand carvings and decorations.

A wide cement walk comes in from the street to the front porch, which is a very simple affair with two large columns, on which rest the four-inch beams which in

turn support the rafter ends, making a pergola over the entrance.

There is more than one entrance to the house. On the south side is another porch, not so large as the one at the front, but very pretty. This south porch opens onto the court at the back of the house. It is overhung with a climbing rose. The center of the house is dropped back in order to make this court. Doesn't it look attractive? Roses grow here, and over the trellises. At one side of the cement walk is a pansy and violet bed.

On one side of the court there are three bay windows. These allow the sun to pour into the rooms all day, adding greatly to the appearance of the house outside as well as inside. As we enter the front door of the house we come into a hall 10 by 15 feet. The walls are of beaver board, left in a soft white tone and paneled. At the right is the den and

library. The two are combined in one room, 13 by 25 feet. The room has a pale rose beaver board ceiling which is beamed. The walls are papered a little more than half way down with rose striped paper. The lower part of the wall is wainscoted. One large window looks to the front and three others look to the north, across the cool lawn.

A French door at the back of the hall opens into a room 12 by 12 feet. This is a bedroom, and perhaps the most beautiful room in the house. It is also wainscoted half way up. The special charm



The court side of the house

of this room is given by the bay windows, of which there are two, each containing three small casement windows. This room opens out upon the small south porch. In one bay window there is a seat. The furniture is simple but very homelike indeed. There are cretonne curtains at the windows which break the glare of the hot sun.

Directly behind this room is another bedroom. It is exceptionally pleasant also because of the large bay window alcove, which is 4 by 12 feet. The room without the alcove is 10 by 14 feet. Both the ceiling and walls are papered. The ceiling is white moire paper and the walls a deep red. This room has six large windows, the small glass being used above and the one large pane below.

There is a space 5 by 12 feet between the last bedroom mentioned and the living room. This acts as closets and a storage room. Such a place is much needed in every house.

The bath room is 6 by 7 feet and is located at the right of the hall at the back. It is finished in white. Tile paper is used for the walls and narrow stripe for the ceiling. There is a small skylight in the ceiling, built into the roof, which lets the light pour into the small room, thus making it pleasant and cheery and airy as well.



The south porch



A rose covered balcony

The room in which people generally are the most interested is the living room. It is only natural that it should be so, for we spend a great deal of time there. For that reason it must be pleasant, and to be pleasant it should be large. My living room is 12 by 24 feet. It is not elegant, but it is comfortable. It has beaver board ceilings which are stripped with three-inch material. The walls are papered in a landscape design containing people and animals and is much prettier than ordinary stripes or flowers for the living room. While this room is at the back of the house yet it is the one most admired by my friends. It has a window seat with a small window looking to the front, and at the back there are three other large windows, and a smaller one at the side looks out on the court. The door from this room also opens out upon the south porch.

At the north of the living room a door opens into the dining room. It is 10 feet square, very small but very cozy. It is also finished with beaver board, the walls

being tinted a delicate old pink and the ceiling left in the cream. There is a built-in buffet of unusual design in the dining room. One special feature of this room is that the dishes may be placed on the buffet and then gently slipped through to the kitchen.

The last room to be mentioned but not the least important is the kitchen. It is 9 by 11 feet. It has built-in cupboards

and closets. There are four windows in this room and the back door, which opens into the small porch. The walls are dressed lumber, painted white and enameled.

So enthusiastic am I over my home that I say to my friends, "Build as I have built and you will never be sorry for it I am sure." "Own your own home, pay rent to none."

Two New Colonial Bungalows

STYLES in houses are subject to change. As an architectural style the California type of bungalow has passed through more changes than any other. The evolution of the bungalow is really the wonder of all close observers.

These houses are some of the latest developments of the genuine California bungalow, the latest thing being an ap-

plication of the Colonial motif to one-story plans that are typically bungalow in arrangement.

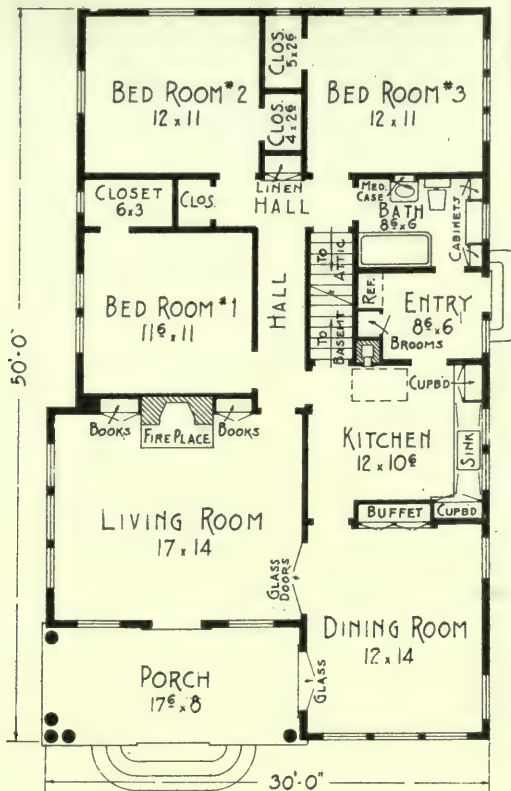
The key-note in planning these homes was that of rigid economy on account of the high cost of building.

For this reason, the front porch of the first one shown is set back under the main roof, and breaks in wall lines (except the one desirable for architectural



Breaks in wall lines are studiously avoided

E. W. Stillwell, Architect



the rear of the dining room is open. Should it be desired, this could be enclosed by laying a flat roofing over the beams and the entrance could be glassed in. The covered portion of the front porch is very small, but is flanked by full width cement terraces.

Ceilings are eight feet four inches high. There is a concrete basement which provides for a heating plant, storage, and the usual conveniences.

At the back entrance one steps into a square landing. From this landing there is a door to basement stairs and steps to the kitchen porch. This kind of an entrance has the advantage of economy of construction. It avoids the necessity of any other outside cellar stairs and gives a back entrance that is protected from the weather at all seasons.

The rear "entry" itself is a small room with high openings that are fitted with interchangeable sash and screens.

A Suburban Home

PEOPLE who get away from the crowds and congestion of the city, want to feel that they have plenty of room in the suburban home.

Where the much-mooted servant question has a solution and it is possible to obtain help in the care of the house, a home with good sized rooms and plenty of them is the greatest of luxuries.

Such a home is shown in this design. It is simple in its lines of construction and might be called Colonial in type, though it is in no sense a copy of the older Colonial buildings.

The entrance is through a modern porch, with a seat on either side, into a vestibule. There are convenient closets

on either side of the vestibule. The vestibule opens into the living room instead of into a central hall as did the Colonial houses. The stairs lead up from the living room opposite the entrance, with a wide opening to the library beside them, which connects the two rooms. There is a fireplace at either end of these rooms, facing each other through the opening. Beyond the living room is a piazza opening with French doors. The dining room also opens to the piazza with French doors, while sliding doors separate it from the living room. There is a built-in buffet in the dining room between the windows with serving tables under these windows.



A roomy home with good porches

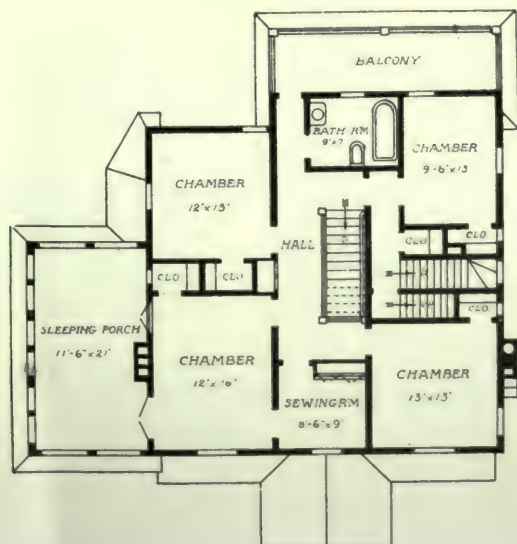
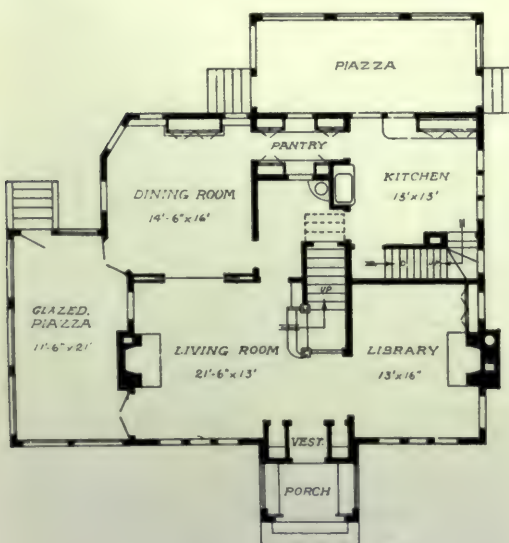
Chas. S. Sedgwick, Architect

The kitchen is of good size, though there is very little table space and drain-boards around the sink. A dish washing sink in the pantry would save the necessity of carrying dishes to the kitchen at all. The kitchen is provided with a chimney so that the householder can use any fuel desired for the kitchen range and is

not restricted to gas or oil,—a thoughtful provision for a suburban home.

Rear stairs lead from the kitchen to the second floor, and the basement stairs are under them, also opening from the kitchen.

On the second floor are four good chambers, a sewing room, a sleeping



porch and bathroom. An open balcony is reached from the rear hall. The sewing room is an especial convenience, much needed in a home of this size. It is conveniently placed, opening both to the family room and to the hall.

The rear stairs continue to the third floor, leading from the rear hall. There is space on the third floor for several sleeping rooms and an amusement room,

though these need not be finished in the first building of the house.

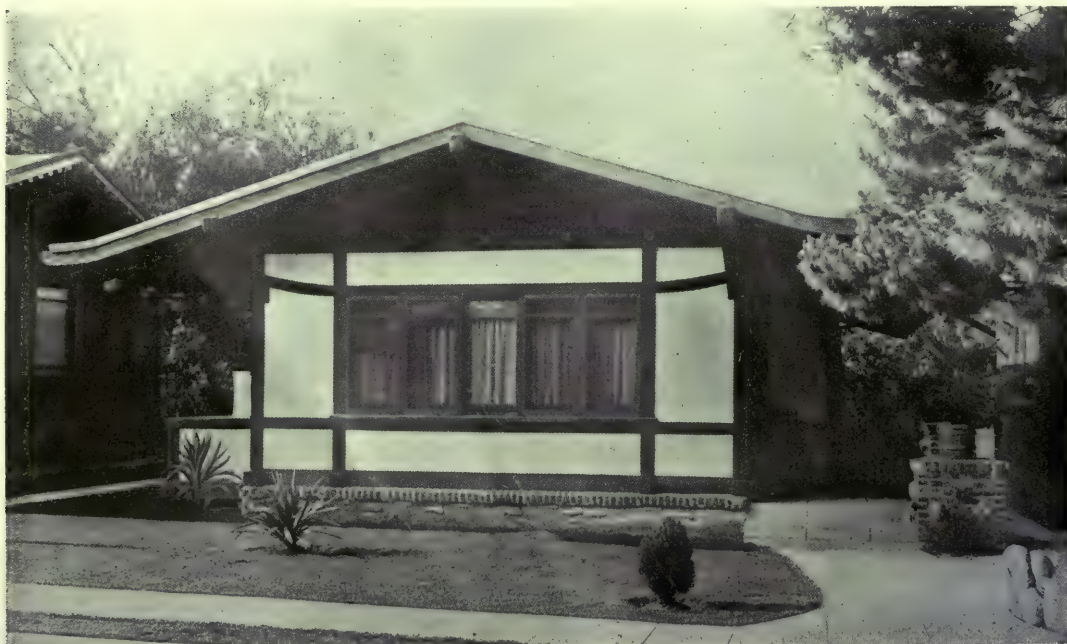
The main living rooms on the first floor are finished in oak, with oak floors and beams, or cornices at the ceilings. The kitchen and passage-way are in white enamel with pine floors, over which is placed the best battleship linoleum, properly laid. The second story is finished in birch with natural birch floors.

A Four-Room Bungalow

WE have heard much in praise of the four-room apartment and the ease with which it is kept in order, its convenience and its general livable qualities. Here is a tiny home, yet not so small in appearance as to seem insignificant, which is planned like an apartment, except that it has windows on all sides; that no one else uses the same front

entrance; that no one makes a disturbance overhead or turns on a Victrola on the other side of the bedroom wall, and is free from some of the annoying features which can scarcely be avoided when many families live under one roof.

It is small enough that its cost to build is not beyond the means of any ambitious, industrious householder; and at the same



Compactly planned small home

J. W. Lindstrom, Architect

time it is of the type which can always find a ready sale, or that a tiny "Rent" sign would bring a procession of prospective renters.

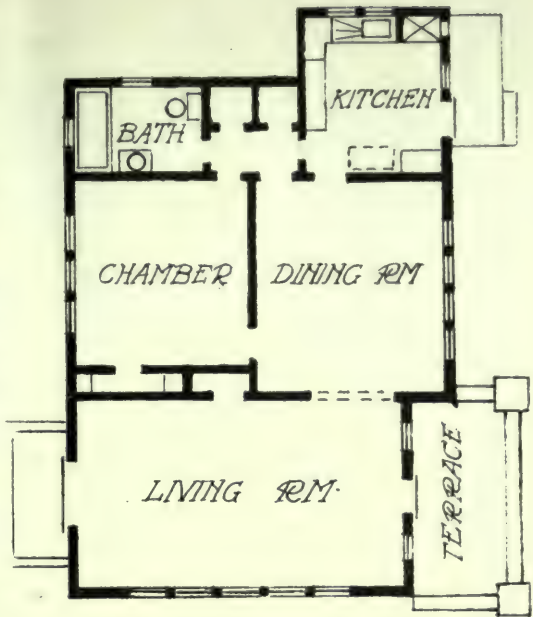
Wonderfully attractive, yet very simple in its design, it is entered from a terrace two steps above the grade. The wide projection of the roof, which has a tinge of Japanese feeling, protects the terrace, and the balcony at the other end of the living room as well. A bank of windows fills the long side of the living room in a very attractive way.

Beyond the living room is the dining room, with an opening a little wider than an ordinary door between them. A coat closet opens from the living room.

The kitchen opens directly to the dining room and is exceedingly practical in the convenience of its arrangement. One might choose to place the sink under the other window so as to have drainboards on either side of it. The cupboards are well arranged at the left of the sink.

Reached from the dining room is a small hall which connects the sleeping room and bathroom with the kitchen and dining room. Two closets open from this hall, one of which would probably be used for linen.

The exterior is of stucco with timber



FLOOR PLAN NO 386

work bands, again with a tinge of the Japanese. The very wide projection of the eaves is carried on sturdy brackets. A louvre under the ridge of the roof protects the ceilings from excessive heat during the summer season.

The brick course of the water table is in keeping with the brick work of the porch.

Two Well Designed Cottages

FIVE rooms and bath meets the requirements of a very great number of home builders, and where these are all on one floor, the housework may be done at a minimum of effort.

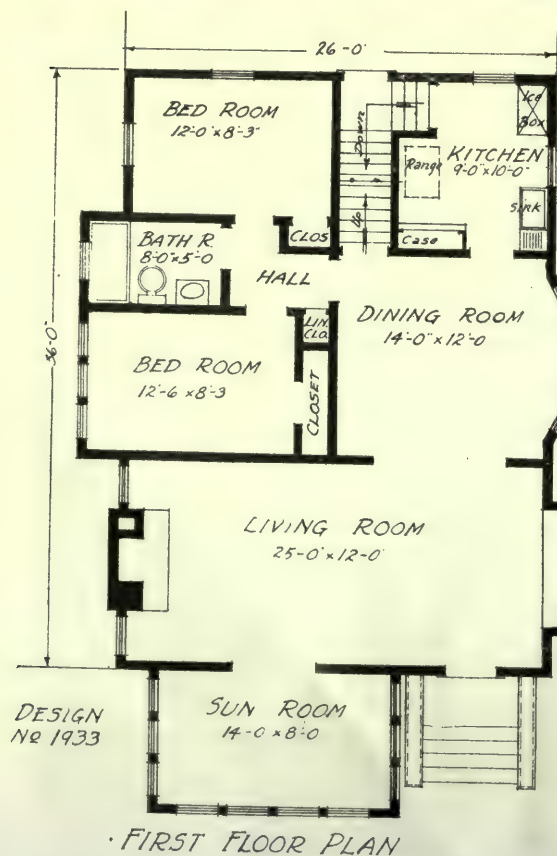
A semi-bungalow in a shingle and stucco combination is pictured in this cozy little house.

The little entrance portico, with its

heavily timbered hood and well designed door in the Craftsman style, lends to the whole house an air of dignity and stability. A bay with wide shelf for ferns and flowers embellishes one end of the living room, while the other is taken up by the fireplace with small windows at either side, under which built-in bookcases could be placed to advantage if so desired.



A cozy little home



A stairway to the attic is provided and one or two small chambers could be obtained there if more room were desired, or could be finished later to meet the growing needs of the family.

It is suitable for a narrow lot since the width is 26 feet, without projections. The depth is 36 feet.

Special thought has been given to the exterior designing of the second house also, and its appearance well repays the effort made to secure artistic effect on low lines and yet procure a very sizable house. Very rough textured tapestry brick was used for the entrance step buttresses and the deep tones of this brickwork give richness and warmth to the color scheme.

The floor plan is splendidly arranged to give a maximum amount of space and comfort. One would scarcely believe from the exterior view that there were four good sized chambers, in addition to the usual living, dining, bath rooms and kitchen.



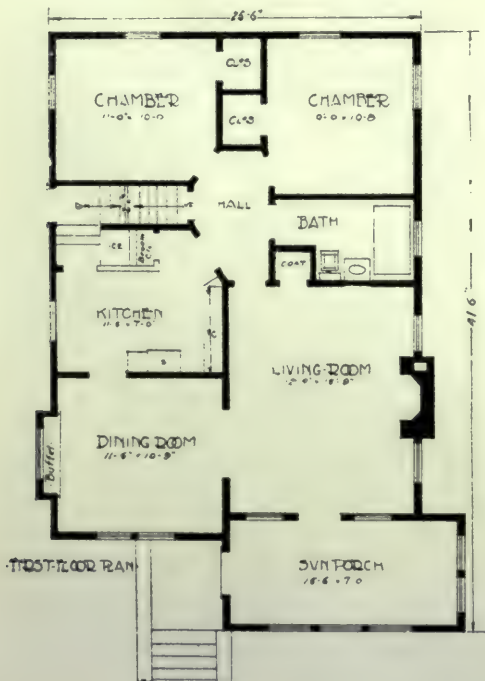
A carefully planned home

Irving Goldstein, Architect

Entrance to kitchen is combined with basement stair. A convenient location for the refrigerator is provided near this entrance with a broom closet placed just

back of it. The sink might be placed under the window if preferred.

Stairs to the second floor lead from the central connecting hallway.

SECOND FLOOR PLAN
DESIGN NO. 1984



A doorway on Christmas morning



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Christmas Greens

Come buy my nice fresh Ivy
And my Holly sprigs so green,
I have the finest branches
That ever yet were seen.
Come buy from me, good Christians,
And let me go I pray,
And I'll wish you a Merry Christmas
And a Happy New Year's Day.

Ah, won't you buy my Ivy?
The loveliest ever seen.
And won't you buy my Holly boughs
All you who love the green?
Do take a little bunch of each
And on my knees I'll pray
That God may bless your Christmas
And bless you New Year's Day.

—Old Song.



WE have had flour shortages and sugar shortages but not yet, thank Heaven, a shortage of evergreens.

While Christmas to the present generation will never seem quite the same as the happy, thoughtless festival of the years before the war there must be for nearly every one a finer, deeper meaning to the beautiful old customs—and none has greater significance than the use of evergreens. No matter how we celebrate the day we cannot escape the holly wreath and the sprig of mistletoe, or the garland of laurel and the rope of running pine. We may go in for an old-fashioned Christmas reviving all manner of ancient rites, with a house bedecked from top to bottom, or confine our efforts to a single window and a single fireplace, with two candles and a carol. It really does not make much difference what we do. It is "the Christmas inside" as some child once said, that counts.

There was a time when it was a simple matter to fill the house with greens. If woods were too far away there were plenty of small vendors from whom one could buy in quantities for the exchange of one small coin. Those happy days seem to have gone with all the other inexpensive ways and means.

American holly and mistletoe have largely replaced the English varieties which for several years past have been difficult to find except at the large florists. The Southern states furnish most of our native mistletoe, which is quite different from the English type with its large white berries and gray green leaves. American mistletoe is olive green and the berries form large clusters. Both kinds are parasites growing on the limbs of large trees. North Carolina is the home of a fine variety which often grows to great size. As with the Spanish moss of Georgia and Florida, which in time destroys the tree, so in a lesser way is the beautiful mistletoe a menace to the life of everything to which it attaches itself. The woodman in either case is not friendly to the parasite.

Quite as lovely as the mistletoe is the moss which drapes live oaks and long leaf pines throughout the extreme South, even fastening itself, unless great care be taken, to grapefruit and orange trees. An opportunity is lost in not sending North this picturesque and hardy moss for use at the holiday season. Southerners see so much of it outdoors that they seldom care to bring it into the house, but in a Northern home it would be a welcome novelty. An evergreen tree draped with the moss

INSIDE THE HOUSE

would be a thing of beauty, and express a wider significance than just a locally trimmed tree. Candles should not be used, however, as the moss dries very quickly when taken indoors. As candles have largely been replaced by electric bulbs the caution is perhaps unnecessary.

Even more than mistletoe does holly



Southern smilax, English mistletoe and Northern evergreens

suggest Christmas and all its festivities. Georgia and the Carolinas furnish a large quota of holly, also the heavy rope laurel. Mountain laurel, so beautiful in blossom, is both a Southern and Northern product. New England and the mountains of Tennessee, Kentucky and North Carolina are represented here. All the northern states contribute Christmas evergreens in the way of spruce, fir, hemlock and pine. "Michigan fir" and "Maine spruce" are terms heard in the shops. Virginia at one time sent much ground or running

pine to the Northern states, while Southern smilax and Southern colt's foot have always been plentiful in Christmas markets all over the country.

In addition to the greens are the winter flowers, such as the Christmas rose, scarlet carnation, and the vivid poinsettia. California and Florida provide the bulk of the poinsettias, which, to be appreciated, should be seen on their native soil. Hedges of poinsettias, ten feet high, are not at all uncommon in Florida, and once known almost spoil one for the diminutive shrubs of the florists, which by New Year's are usually barren of both leaves and petals. Still there is nothing quite like the color while it lasts.

There are many ways of decorating when the greens are actually in hand and, equipped with wire, tacks and hammer one is ready to develop "the scheme." Good results are gained by concentrating on one particular point, as a fireplace, a staircase, or a group of windows, unless space, time and means make possible a Christmas house.

A simple room in the country came to my notice several years ago where holly extended in long branches across the windows, and wreaths made from pine branches were hung against the wall. The latter were large and rather loosely made, although carefully built up on a perfect circle. One wreath hung over the mantel enclosing a plaster cast of the Madonna and Child. Tall candles in polished brass holders and a brass vase holding mistletoe were the only adornments. The effect was very good. The holly fastened close to the panes of glass made a pleasing decoration both by day and artificial light. Window wreaths lose at night although contributing to the beauty of the outside effect, if shades are not drawn. This Christmas aspect from outside is well worth consideration. It is all part of the spirit of the season. A lighted room seen through green wreaths is something to remember.

I recall walking down Beacon Street one December evening and noting the

INSIDE THE HOUSE

windows with keen delight. Wreaths and wreaths and wreaths! Yet what a variety! There were large holly wreaths, red with berries and unadorned by ribbons, equally large laurel wreaths, carrying long scarlet streamers, small circles of evergreen arranged in rows of three, medium sized wreaths of colt's-foot held in place at the top with sprays of mistletoe, very effective and quite uncommon; pine wreaths, rather irregular, but wonderfully decorative with their green needles and brown cones, and so on and so on, from Park Street to the Fenway. Ribbon was used liberally in many windows, but never to spoil the simplicity nor to suggest a ribbon counter. The little wreaths, which hung in the center of small panes with two straight ribbons to a wreath, were highly decorative. I could imagine the room within—white paint, mahogany furniture, everything a little bit prim, but fairly shining, with polished andirons and candlesticks.

Holly is perhaps the most satisfactory wreath—it has at least the longest tradition back of it. English holly has dark leaves, long thorns and brilliant red berries; the American varieties are lighter in color and weight, and the berries are less vivid. We do not associate holly with China and Japan, yet both countries grow many beautiful varieties now being imported in a limited way. The dwarf Japanese evergreens are sometimes used for ornamental trees and quite charming they are placed in the center of a Christmas table. The little artificial trees seen several years ago are now out of the market—and with excellent reason—although many of them were undoubtedly of Scandinavian origin.

The custom of adorning the outside door with a wreath is growing in popularity. It is related indirectly to the community tree idea—a thought for others in all our Christmas planning.



A group of Chinese hollies



Varieties of Japanese holly

INSIDE THE HOUSE

Found in the Shops

NOT for five years have the late autumn shops been so full of attractive things for personal and household use as at this season. We can buy with a lighter conscience than

of ashes which must be fairly high and even. Two logs are placed so that a trough is formed and filled with paper wadded into balls. Next comes the kindling placed "log-cabin" fashion

followed by the main stick. The fire dogs are drawn out and placed against this structure—not under it. The result is said to be a steady fire, giving out much heat and consuming less wood. The "dogs" will not project too far out on the hearth, but the average andirons would with the method described. Probably most of us fortunate enough to



An old fireplace where fire dogs are used

has been possible for a long time—and that is well for the merchants.

Before the Christmas rush sets in it is a good time to make those substantial additions to the house which need thought in the planning, and space, time and comparative quiet in the purchasing. Small articles may be selected under hurried, crowded conditions, but not furniture, rugs, draperies or lighting fixtures. Andirons are always interesting at this time and many good designs are shown in iron, brass and bronze. Fire dogs, if they justify the name, are not quite like andirons although often classed with them. The real fire dog holds the log in place, but does not elevate it, and in this connection the instructions of a master builder of fires may be worth repeating. This man lays the fire directly on the bed

have fireplaces will use andirons in the time-honored way, but the scheme suggested is well worth trying for it has been in use with great success for three generations.

Painted tinware is the gayest of the season's novelties. Among the shapes are trays, candlesticks, boxes, book-racks, desk sets, lanterns, even lamp shades. The latter throw the light down and make interesting desk accessories although less practical than most of the tin things. One box suggested Lenox china with black and white stripes and small pink roses. The trays of various kinds are serviceable and decorative. Color combinations noted were deep yellow, orange and pale green on light yellow; blue, mauve, yellow and black on tan; gray, black and scarlet on lighter gray; blue,

INSIDE THE HOUSE

yellow and green on ivory; pink, black and cream on light green; purple, blue, black and orange on yellow; and three shades of yellow with black on warm gray. There were also black backgrounds with many brilliant combinations of flowers and birds, and red backgrounds with decorations in black and gold.

In the Chinese corner were shown a number of tea caddies filled with choice tea and of new decoration. The foundation was tin covered with brocade in a plain color on which were appliquèd bits of gay embroidery. Evidently the brocade was pasted on the tin and the embroidery symbols cut from remnants and pasted also, but the work was so well done as to appear of one solid fabric. The foundation colors were Mandarin yellow, orange, apple green and lilac. The appliqué consisted of borders, flowers, groups of leaves and such emblems as the scroll, fan and bowl. Larger caddies, octagon shaped, were covered with cotton prints in dull tones tied with cord and tassels in bright shades. Boxes of tea and boxes of ginger were decorated with the well known swastika. Apropos of the swastika the New York Tribune gives this information, which is new and interesting:

"There is an almost world-wide occurrence of the swastika as a decorative and sanctifying device. It occurs in China, Korea, Japan and India, both in modern and ancient times. It was used by the ancient Mykenaeans, and abundantly in ancient Troy, and by the people of the

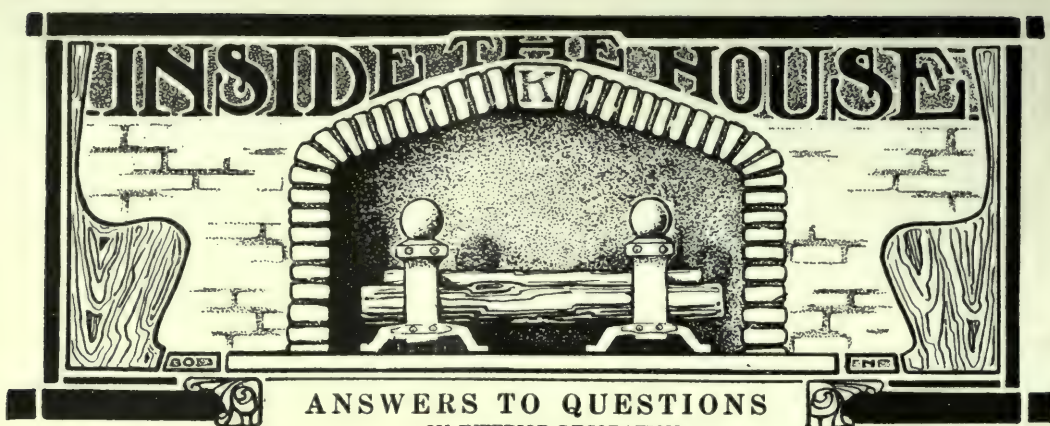
bronze age in Europe, but not by the ancient Egyptians, Babylonians, Assyrians or Persians, nor by the Greeks of the great classical period. It is abundant on Etruscan work, but disappeared from general use in historic times in Italy and the rest of Europe, though used as decoration on the walls of a house at Pompeii and on an Anglo-Saxon vase from Norfolk.

A most remarkable fact is that it is in use among the Indians of Colorado and Mexico, and has been found in America in ancient work dating from a thousand years before Columbus. The name swastika, given to this "device," in Indian means "good luck." The word "svasti" in ancient Sanskrit means "hail" or "be well," like the similar Greek word "euesto." It is also called the "gammadion," because it is like four individuals of the Greek letter gamma-united. In old English it was called "flyfoot," meaning "many-footed," and it is sometimes described as a "tetraskelion," referring to its four branches or limbs. It is often scratched on clay or drawn with a paint brush, and when its limbs are curled spirally it is called an "ogee." It is sometimes supposed (though, it seems, erroneously) to be derived from a cross inscribed in a circle by the breaking of the circle at four points and the subsequent conversion of the curved limbs into rectilinear verticals."

The writer concludes with the statement that an insect form is the actual basis of the mysterious swastika.



Light weight English pottery in old Wedgwood shapes



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

Maximum Effect for Minimum Cost.

E. G. R.—I have been much interested in your department, Inside the House, and am enclosing a description of our new house hoping for some good ideas. Please suggest moderate priced materials. I want to get a harmonious, restful and "homey" effect, in fact, the maximum amount of effect with the minimum amount of money.

Ans.—A plain, mouse-colored rug would go well with your interior. With this, rough pongee draw curtains edged with a self-tone $\frac{3}{4}$ -inch fringe would be effective without overhangings since your windows are of such various kinds.

As for your living room bookcases, books give color to the room and seem a more intimate part of it if not shut away by glass. To prevent dust, felt pads can be made to cover the tops of books of uniform size.

For the dining room a cream marquise-ette would be good and less expensive than most materials, as would dull green Shikee rep over-hangings or Jaspe cloth.

With your old-fashioned furniture in bedroom No. 1, hangings of apple-green gingham would be in keeping. Use cream voile glass curtains here and in bedroom No. 2, because they are both seen across the front of the house. With the latter use a light green-blue cotton poplin.

Paint the light oak furniture of the other bedroom a glossy black and stencil on it sparingly gay flowers. With this use a delicate lavender cotton crepe material.

Day Beds.

H. L. McC.—I want to ask for a little information in regard to my house furnishings. I sleep winter and summer in a sleeping porch, and want to get up a room expressly for my dressing and lounging room. The room is white enameled woodwork, gray-striped paper (soft tones) with bird of paradise border; rug, tan and rose. What kind of furniture would you advise, and what pieces? I would like some kind of a couch that could be used for sleeping in emergency.

Ans.—We think one of the new style Day Beds would be a good selection for the couch. It can be either walnut or brown mahogany, with cane foot and head pieces. It can be upholstered in any covering preferred—velvet, cretonne, even denim. We would have a wicker easy chair upholstered to match the couch, and a wicker open writing desk, with straight chair.

We would advise a good cretonne as upholstery material for such a sitting room, and use the same at the windows. We should think a dressing table in the same wood as the bed advisable. There are very rich cretonne colorings, much deep rose and dull green foliage would make a substantial and charming room. The rug should be gray, darker than the wall.

Light Finish with a Dark House.

E. E. C.—I am going to build a full two-story house with a bungalow type, roof to extend over the front porch. I

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INSIDE THE HOUSE

want the exterior finish rough brick which shows shades of moss green and brown mottled; the roof to be asbestos shingles of a soft brown color. Now, I prefer all white enamel woodwork and I wish to ask if the daintiness of the interior finish will be too much contrast with the roughness of the exterior. I wish to get away from the soberness of dark woodwork and do not like light oak.

Ans.—An interior finish of deep ivory enamel will not conflict with your dark exterior, as white woodwork would do, and is really far preferable for a living and dining room finish. The ivory tone should be almost a biscuit color. With this finish, the ceilings should be tinted a slightly paler shade of ivory.

Another treatment which would be in sympathy with your exterior would be to stain the woodwork a light silver gray. The stain is called silver-gray, but does not look at all like silver-gray when applied to wood. It should not be varnished, but merely rubbed with wax or oil. The result is a very soft, dull, light finish and with soft gray walls makes a very pleasing interior. Color is introduced in rugs, hangings, etc.

Gray and Yellow.

M. McM.—I wish to use light gray enamel for my living room. The walls are to be sand finished and painted light yellow with ceiling in ivory white. Would mahogany stained doors be good with these walls? The dining room is to be finished the same as the living room, as there is a large opening between them. I wish to use white pine throughout for casings. Should the doors be pine or cypress? I intend to use white enamel woodwork for the bedrooms with mahogany stain on the doors. The walls of these rooms are to be sand finished. What would be a good color for the ceilings?

Ans.—The ceilings in the bedrooms would be best finished in a creamy white, not very positive in the cream. The doors in the living room would be better in a gray enamel like the woodwork, for mahogany color is not very pleasant with gray. Let the doors be cypress.

I hope you are going to carry out the gray of the woodwork in your furniture in the living room and dining room, for it will make such a complete whole if you do, and then you can have draperies to harmonize in the gray and yellow.

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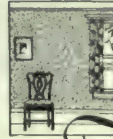
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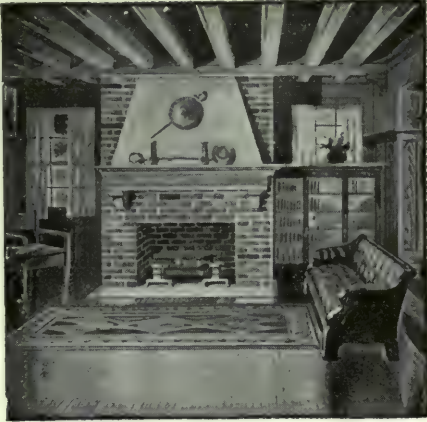
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**Trilbys.**

- | | |
|--------------------------|------------------|
| 1 cup brown sugar | 1 cup shortening |
| 1 cup sour milk | 2 cups oatmeal |
| 2 cups flour | 1 teaspoon soda |
| 1 teaspoon baking powder | |

Cream sugar and fat. Add milk, oatmeal and flour containing the baking powder and soda. Roll out thin and cut with a cookie cutter. Bake as cookies. Put two cookies together with the following filling:

- | | |
|-------------------|-------------------------|
| 1 pound of dates | $\frac{1}{2}$ cup water |
| 1 small cup sugar | |

Cook and mash to a paste.

Fruit Cookies.

- | | |
|-------------------------|-----------------------------|
| 2 cups of sugar | $\frac{1}{2}$ cup nuts |
| 1 cup of butter | 3 eggs |
| 3 tablespoons sour milk | $\frac{1}{2}$ teaspoon soda |
| 1 cup seeded raisins | Spices |
| | Flour enough to roll |

Cream sugar and butter. Add sour milk and eggs. Then the spices, fruit and nuts and last, the flour containing the soda.

Peanut Brittle.

- | | |
|----------------------|--------------------|
| 2 cups sugar | Small piece butter |
| 1 cup rolled peanuts | |

Melt butter in frying pan. Add sugar slowly, stirring all the time until it is dissolved. Then add nuts. Pour into a warm buttered dish and mark into squares.

Tarts.**Pastry:**

- | | |
|-------------------|-----------------------------|
| 2 cups flour | $\frac{1}{2}$ teaspoon salt |
| 8 tablespoons fat | Cold water |

Filling:

- | | |
|---------------------------------|-------------------|
| 1 lb. pulverized sugar | 4 eggs |
| 3 lemons, grated rind and juice | Small lump butter |

Cut fat in salted flour. Add water enough to roll out. Roll very thin and cut with cookie and doughnut cutters. Prick with a fork to allow steam to escape and bake in the oven to a delicate brown. Cook filling until thick and smooth and put between a cookie-cut and a doughnut-cut bit of pastry.

Date Pudding.

- | | |
|------------------------------------|--------------------------|
| $\frac{1}{2}$ pkg. dates (chopped) | 2 tablespoons flour |
| 1 egg | 1 teaspoon baking powder |
| $\frac{1}{2}$ cup sugar | A pinch of salt |
| 1 tablespoon milk | |

Put in cups or ramkins and steam 20 minutes. It may be served with either plain or whipped cream. This rule will serve six.

Mock Cherry Pie.**Filling:**

- | | |
|--------------------|---------------------------|
| 1 cup cranberries | $\frac{1}{2}$ cup raisins |
| 1 cup sugar | 1 cup water |
| 1 teaspoon vanilla | 1 tablespoon flour |

Pastry:

- | | |
|---------------------------|--------------------|
| $1\frac{1}{2}$ cups flour | 1 teaspoon salt |
| 6 tablespoons fat | Small amount water |

Cut fat in salted flour until quite smooth. Add water and roll out. Have cranberries cooked. Add other filling ingredients and put in the unbaked crust. Cover with the top crust and bake.

Chocolate Nut Drops.

- | | |
|--------------------------|--------------------------------|
| 1 cup sugar | 3 squares chocolate |
| $\frac{1}{2}$ cup butter | 2 cups flour |
| $\frac{1}{2}$ cup milk | 1 cup each raisins and walnuts |
| 2 eggs | |
| 1 teaspoon soda | Vanilla |

Cream sugar and fat. Add milk, eggs (beaten slightly), chocolate, fruit and nuts, flavoring and flour containing the soda.

Drop from a spoon onto a greased baking pan. Frost with the mocha frosting.

Mocha Frosting.

- | |
|---------------------------------|
| 6 level teaspoons cocoa |
| 2 level tablespoons butter |
| 3 tablespoons hot coffee |
| Confectioners' sugar to thicken |

Add ingredients in order listed. Beat until creamy and frost the cake.

White Frosting (boiled).

- | | |
|---------------------------|--------------------------|
| $1\frac{1}{4}$ cups sugar | Pinch of cream of tartar |
| $\frac{2}{3}$ cup water | 2 egg whites |

Boil the sugar syrup according to fondant directions above. Remove from fire when the mixture hairs. Pour slowly on the beaten whites, beating the while. Beat until cool. Frost the cake while still warm.

Steamed Fruit Pudding.

One cup bread crumbs. (Prepare by putting through the food chopper and baking a short time in the oven.)

- | | |
|-----------------|-----------------|
| 1 cup hot water | 1 cup raisins |
| 1 cup molasses | 1 teaspoon soda |

Soak crumbs of bread in water. Add raisins, molasses and soda, and steam for three hours.



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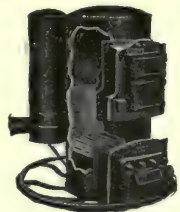
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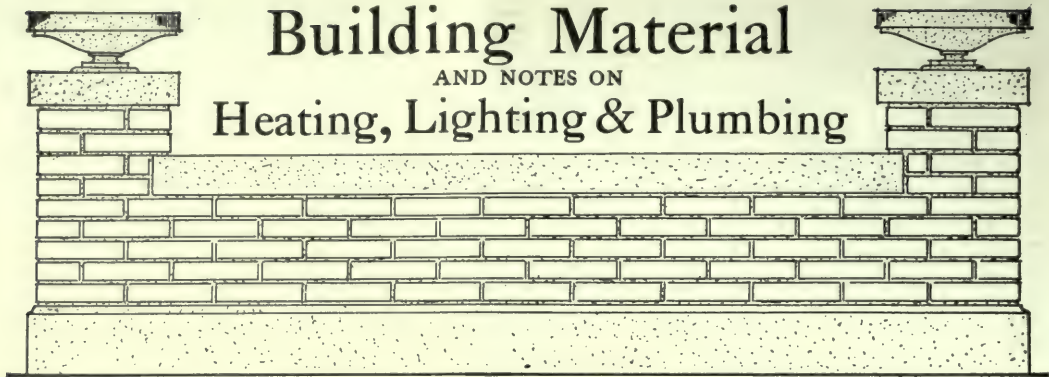
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Brick and Hollow Tile

SOME form of burned clay has been used as a building material from the dawn of time. We are told that in Mesopotamia, walls which were built of clay brick four thousand years before the coming of Christ are still standing, still sturdy, still proof against the ravages of the elements which have beat upon them for all these succeeding centuries. Modern towns are built of brick taken from ruined palaces of those far gone times. A modern town is built almost entirely of the brick taken from the buried palace of Nebuchadnezzar.

The brick of the ancient builders was made in many forms and sizes, but it was always a solid block of clay burned or sun-baked according to the traditions of the time and place. The long, thin modern brick called Roman brick are modelled in the sizes found in some of the old walls constructed by the ancient Romans of Caesar's time and before. The adobe brick, made by the Indians from the adobe soil found in places in or near so many of the old California missions, were sun-dried. In many places they were made the width of the walls into which they were to be built. They were often eight inches square and perhaps something less than two inches thick. Repairs on many of these old missions are being made of the same brick. Spots of adobe soil remain as in the old days, and these square brick are made and dried in the California sunshine by the Indians in the same old way for repairs on the old work.

Modern Work.

Modern brick is made in a much more studied way and will probably tell the tales of our civilization to the ages to come, though we hope it will not be the sole surviving record of our times, as in many cases it has been our only source of knowledge of ancient civilizations. So carefully have the chemical elements and the effect of great heat and pressure been studied that modern brickwork is a widely varying material.

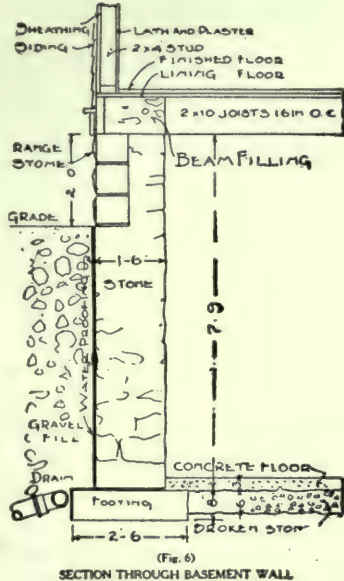
Modern work, however, is not limited to the older forms of solid brick. The development of modern times is hollow tile and hollow brick; units that are large in size and for that reason quickly laid up into the wall; light in weight, which makes the large size practicable, and which does not require excessive foundations; and more important than either, the openings give air spaces in the wall which provides an insulation against moisture as well as against quick changes in temperature, keeping the inside of the building warmer in winter and cooler in summer.

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be made on the merits of the material itself.

If a Colonial house is not painted white (nor built of red brick, as in Boston, or stone, as in Pennsylvania) the traditional color is yellow. In casting about for a thoroughly good and substantial building material which is at the same time economical, common yellow brick presents itself as a candidate. Did you ever live opposite a wall of yellow brick in a district which was not grimed with soot, and watch the colors in that wall through all kinds of weather? The wall that I remember had a touch of pink running through some of the brick which in wet weather, which always exaggerates color, would show a rosy tone, in the soft yellow of the brick itself. The only drawback was the dirty gray of the mortar joints. Select the best brick for the face of the wall and lay them up in a yellow mortar which matches the brick or in a white mortar, and by choosing a good common brick a fine yellow color could be obtained, which, with the white painted wooden details of the windows and doors, gives a good color scheme for Colonial work now so popular and at the same time a substantial and economical house.

Brick should always be laid to give an air space, and hollow brick the same size as the common brick may be used for backing, giving additional air spaces and less weight. The wall may be water-proofed on its inside face in any of the usual ways before the plaster is put on.

Fire Resisting Floors.

People are getting to feel the advantage or the necessity of some fire resistance being given to the floor, especially the floor between the basement and the first story, which will prevent a complete fire loss from such a cause as an overheated furnace on a fiercely cold day. While one may not wish a reinforced concrete for the under floor, there are many ways of giving a certain amount of protection. The whole ceiling of the basement may be plastered with a wire mesh or metal lath in cement plaster, giving an insulation against cold floors as well.

It is a greater thoughtfulness in such matters which is constantly adding to the cost of building as well as the rise in the cost of the materials themselves, we must remember when we are discussing increased costs. Those families who have

been forced into old fashioned buildings which, at the same time, were good buildings when they were built, with their lack of so many things which we consider essential, will realize that the increased cost of building has in many cases not been without value received.

Hollow Tile.

In this era of renewed building, people are turning more or less to the various forms of hollow tile as a practicable, economical, logical building material. Its cost has not increased in the same ratio as materials so largely demanded by more or less temporary war time construction. It does not require years of apprenticeship for its laying and the units are so large that a proportionately small amount of labor is required.

Most makes of hollow tile are sufficiently strong to stand the tests of the building authorities as to bearing strength. This matter being satisfactorily settled, there are points to be considered in the manner of its laying to make it moisture-proof and to avoid the possible penetration of frost at the joints.

The old time brick house was considered damp,—generally it was damp. The porous material allows moisture to penetrate the walls and holds it there, or the cold wall sometimes gives a condensation on the inside surface. Modern forms of construction are based on the prevention of such conditions and give a certain amount of protection against moisture. Hollow tile gives the air spaces necessary for insulation against heat and cold, and the more elaborate forms do not permit of a horizontal joint directly through the wall, where frost could penetrate. With the simpler forms there are various ways of attaining these ends. With either form pads of building felt are set between the buttings ends of the tile, breaking the vertical joint, and with the simpler forms the mortar is "buttered" on the edges of the tile only leaving an air space between the centers. While this is a saving of mortar, it increases, perhaps doubles, the time of laying on account of the care which the workman must take, and also the change in his accustomed way.

Water Proofing.

A hollow tile building construction should be waterproofed, over one or both surfaces. Many architects specify an "integral waterproofing" in one of the coats

of exterior stucco. This is a paraffin product which is very thoroughly mixed with the cement in a dry state and so becomes an integral part of the stucco coat. If the inside surface of the hollow tile wall is to be furred and plastered, ordinary building paper may be fastened under the furring strips, giving an insulated air space. A black, tacky, waterproofing may be used directly on the inside surface of the tile which bonds perfectly with plaster. Twenty-four hours after its application the wall may be plastered, without furring or lath.

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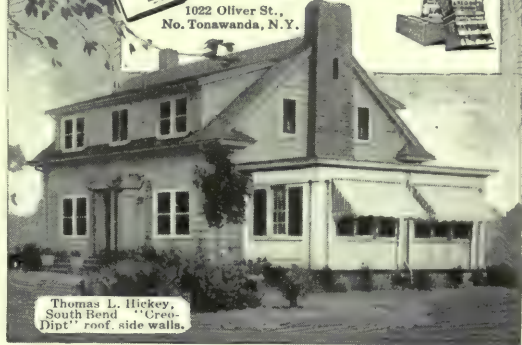
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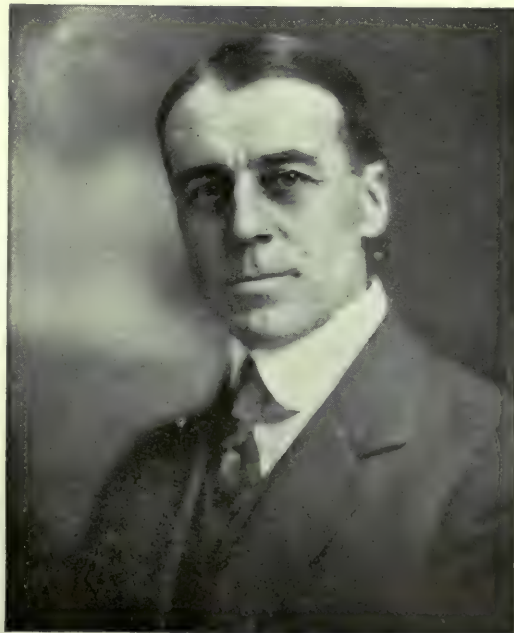
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WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Finishing Interior Woodwork

WOODWORK for the interior finish must always be kept dry, and given proper care at every stage of the work, if the finished results are to be satisfactory. Finishing lumber, when delivered on the job, is a fine manufactured product. It has been skillfully kiln-dried, the surplus moisture has been expelled under such pressure there is no warping, and the surface has been put in proper condition for working into trim and other finish. If such lumber is delivered in wet weather; if it is carried into unfinished houses where the plaster is not yet dry; if it is piled in such a way as to bend or warp the boards; if it is tramped over or given rough usage, then much of the labor in the factory, which has been the large part of its high cost, is wasted and lost. This is true in even larger degree, if possible, with hardwood flooring, which should not even be brought into a room until the trim and all the other woodwork is not only in place but finished, ready to be turned over to the owner. The laying of the hardwood floor should be absolutely the last piece of work to be done, so that after they have been waxed or varnished no foot should step into the room until the furniture is brought, when the floor should be carefully protected while that is being put in place.

Woodwork which is to be finished

should be smooth, clean and dry before commencing the work. Any scratches or cuts across the grain should be obliterated. Each coat of finish should be sandpapered with fine sandpaper before the succeeding coat is applied. The finish may be left in the gloss, or it may be rubbed to a dull finish, and in very fine work it may then be polished. Since the two latter processes require a great deal of expert labor, the manufacturers have prepared products which give a similar finish without the rubbing and polishing and, especially in simpler work, they give excellent results. The most beautiful finish a piece of wood can have is that given by constant usage or rubbing with the hand. The finest polish is finished with hand rubbing and only approaches the fine ancient woodwork over which the hands of passing generations have been rubbed.

The finish of a room may be the same wood as the furniture or it may tone with it in an agreeable way. Mahogany furniture may be used with ivory enamel or with some soft toned gray stain. In this way birch, gumwood, or even oak may be used with mahogany. Oak takes a gray stain particularly well. Birch or gumwood may be given a mahogany stain, but this has the disadvantage of a more or less palpable imitation, and the present tendency is to treat wood in its own right rather

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Contents Volume XLI Keith's Magazine

	Page		Page
Abbreviations of Lumber Terms.....	282	Planning of the War Garden—Geo. W. Hood	12
Attic, Past and Present.....	116	Planning the Home—	
Bedrooms—Louise N. Johnson.....	245	Attractive Farm Homes.....	69
Bungalow and the Vista—Chas. W. Geiger	172	Attractive and Well-Planned Bungalows	195
Bungalow in Porto Rico—Antonin Nechodoma	174	Brick and Stucco Design.....	66
Bungalow, Psychology of—Franklin Boyd	169	Brick and Tile for Permanency.....	63
Bungalow Rooftree—John D. Morris....	185	Brick, Tile and Stucco Residence.....	20
Choice of Seeds for the Peace Garden—M. Roberts Conover.....	117	Broad Low-Roofed Cottage.....	200
Closets and Cubby-Holes—Marion Brownfield	190	Charming Little Home.....	122
Colonial Bungalow Entrances—Charles Alma Byers	181	Complete Bungalow	260
Cost of Building Materials.....	88	Cottage	311
Cost of Living, Maine-California.....	96	Complete Home	121
Dainty Luncheon Set—Katherine Barnes Thompson	187	Comouflaging the Small Residence....	18
Day's Work—Amount of Flooring.....	222	Dainty White Bungalow.....	67
Dignity of Life.....	290	Ever Popular Type.....	309
Decoration and Furnishing—Virginia Robie—		Home of Stucco and Tile.....	16
Backgrounds	131	House of No Regrets.....	257
Color in Bedrooms.....	75	Planning for the Space Under the Roof	21
Color Relation to Everyday Living....	24	Semi-Bungalow	198
A Symposium	207	Shall the New Home Be A Bungalow..	201
Does It Pay To Own a Home.....	50	Small Homes	125
Door, How it is Made.....	280	Small Plaster House.....	259
Dust Chute—H. R. Andrews.....	255	Some Small Homes.....	313
Fairyland of Bungalows—Felix J. Koch..	302	Southern Home	124
Farm Homes	72	Stucco in Combination.....	262
Farm Cottages—Katherine Keene.....	59	What Kind of a Bungalow to Build....	192
Farm Home, a Modern—Anthony Woodruff	56	Wide Imposing Front.....	308
Fences for the Back-Yard—Charles Alma Byers	293	Portfolio of Interesting Homes.....	129
Financing the Home Building.....	166	Portraits—Harriet S. Flagg.....	269
Fireplaces, Some Unique—Julia W. Wolfe	113	Rabbits, Amateur Food Production....	142
Fire Resisting Paint.....	150	Reconstruction	2
Floor—John Upton	42	Return of the Rush Bottomed Chair—W. R. Holbrook	250
Flooring, Amount of.....	222	Rugs and Hangings—Charlotte Lilienthal	109
Furnishing With Wicker.....	317	Salads and How to Grow Them—M. Roberts Conover	179
Garage, Built-in—Chesla C. Sherlock....	53	Shingle Nail	152
Good Effects Without Flowers—Marion Brownfield	248	Shingle Roof	150
Guest Chamber, For the—Ellen M. H. Gates	96	Table—	
Hanging of Pictures—Charlotte Lilienthal	266	Day's Food	276
Home Made Over—Noble Foster Hoggson	8	How Shall We Eat—For Health?.....	84
"Hooverizing" Old Furniture—Helen Newman	15	Hunger-Map of our Neighbors in Europe	146
Hostess House	127	Lenten Luncheon	216
How Shall We Live—A Bit of Original Research	241	Serve Fruit as Food.....	146
Keep Buildings in Repair.....	90	Wild Game in Winter.....	38
Kitchen Cupboards for the Bungalow....	177	Winter Puddings	40
Kitchen Floor, Linoleum.....	330	Three "R's" in Building.....	102
Laurelhurst Group of Cottages—Louise N. Johnson	5-105	Trace of the Housewife's Steps.....	62
Made to Order House—May Ellis Nichols	297	Vine, For Close Shade—Adeline Thayer Thomson	306
Making the Porch More Livable—May Belle Brooks	253	When We Come Into Our Own—Franklin Boyd	111
Nails—Shingles	224	Wild Plants For Early Spring Display—Adeline Thayer Thomson.....	114
Pictures—Harriet S. Flagg.....	158	Woods—	
		Ash	48
		Cedar for the Home Builder.....	154
		Elm, Chestnut and Hemlock.....	94
		Group of White Woods and Poplars....	92
		"Grades" in Lumber.....	334
		Hardwood Floors for the Bungalow....	228
		Modern Wood Veneer.....	284

Contents Volume XLII Keith's Magazine

	Page		Page
Adaption of Old Colonial Adaptable Wick- er Furniture—Marion Brownfield.....	159	Pickles	135
Adaptation of Old New England Colonial to a Modern Dwelling—Harriet Keith	245	Planning the Home—	
Answers to Questions 30, 84, 130, 176, 226,	272	Cool Sleeping Rooms.....	69
Autumn Garden and Rustic Work—An- thony Woodruff	149	Comfort as Well as Convenience.....	117
Barn Promoted to a House—Katherine Barnes Thompson	152	Compact Plan For the Summer Home..	23
Beauty in the Home—Noble F. Hoggson.	9	Dainty White Bungalow.....	213
Bird Visitors Throughout the Winter Days—Adeline Thayer Thomson.....	206	Four Room Bungalow.....	262
Blind Relief Fund	192	Half Timber, Cement and Brick House	71
Brick and Hollow Tile.....	280	House of Many Porches.....	162
Bringing Italy Home to Us—Charles Bayly, Jr.	197	Importance of the Sun Room.....	217
Building Experience—N. J. Miller.....	256	Little Colonial Home.....	211
Bungalow Planned Like a Small Apart- ment—R. S. Whiting, Arch. Eng.....	201	Local Materials	73
Building Specialist	236	New Homes	121
Canned Gas	36	Modern Stucco Residence.....	215
Canning	40	Red and White Bungalow.....	20
Children's Rooms—Charlotte Lilienthal...	154	Roomy Bungalow	21
Color Problem	66	Size in the Modern Home.....	168
Common Yellow Brick.....	280	Small Western Bungalow.....	68
Comparative Costs	146	Substantial Brick Bungalow.....	119
Comparative Costs of Construction.....	138	Suburban Home	260
Day Beds—Faith Burton.....	257	Swiss Chalet, Aeroplane Bungalow....	118
Decoration and Furnishings—Virginia Robie	267	Two New Colonial Homes.....	258
Christmas Greens	124	Two-Story Home of Stucco and Brick	165
Framing Pictures	27	Use of Glass in Our Homes.....	163
The New Renaissance.....	171	Well Designed Cottages.....	263
Simple Louis XV Rooms.....	221	White Bungalow	118
Simple Louis XVI Rooms.....	77	Planting Scheme the First Season—Ade- line Thayer Thomson.....	109
Summer Guest Rooms.....	282	Porch More Livable.....	44
Fire Resisting Floors.....	15	Produce More	50
Garden Sculpture	186	Putting the Bed Away in the Summer Cottage	17
Heating Plant, The Inefficient.....	210	Roads of Remembrance.....	144
Holiday Suggestions	282	Shall We Do Away With the Dining Room?—May Belle Brooks.....	208
Hollow Tile	60	Stability of High Prices.....	98
Home Furnishings and Industrial Art—A Part of America's Reconstruction Job..	106	Stains Removed	38
How Much Sunshine Do you Capture in Your Home?—Louise N. Johnson.....	88	Table and Food Conservation—Elsie M. Fjelstad	230
Iceless Refrigerator	5	A Budget for the Family Income.....	40
Japanese Gardens in America—Chas. Al- ma Byers	64	Canning	276
Katie Did—Katie Didn't—Esther Matson	12	Christmas Cakes	90
Living in the Great Out-of-Doors—May Keene Tucker	11	Jellies and Jams.....	135
Living Room of a Mountain Home— Louise N. Johnson.....	236	Pickles	232
Material vs. Labor.....	57	Potatoes	134
Modifying the Dutch Colonial For Present Day Use—Harriet Sisson Gillespie....	48	Some Practical and Economical Menus	182
New Liberty Calendar.....	2	What to Serve With Meats.....	113
New Standards of Labor.....	53	Vogue of Light-Finished Living Rooms— Charles Alma Byers.....	194
Outdoor Living Rooms—Charles Alma Byers	188	Wages and Production.....	101
Painting the Screens.....	234	What Constitutes a Satisfactory Home?— David J. Harnard.....	284
		Winter Problems of the Householder....	238
		Woods and How to Use Them—	142
		Finishing Interior Wood Work.....	190
		Interior Finish	254
		Salvaging Old Frame Buildings.....	
		Wood Finishing	
		Work Box that is Easily Made—Charles Alma Byers	

than to give it the semblance of some other wood.

When wood is to be stained that is the first process in the operation. The stain should be applied directly to the surface of the wood, whether the wood is open or close grained.

The same stain will not produce just the same color on all woods. There will be a variation, brought about by the color tone and absorptive quality of the wood. Soft woods absorb more stain than hard, close grained wood, so that the color effects would be darker in tone. Then again hard woods with pronounced grain or markings will take stain in a different manner from woods showing little or no grain. The reason for this is that the stain penetrates more deeply into the open or spongy portions of the wood, while the harder parts of the wood—the grain or markings—are much less absorbent, and consequently appear lighter in color, emphasizing the grain, and changing the color effect.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912,

Of Keith's Magazine on Home Building, published monthly at Minneapolis, Minn., for October 1, 1919.

State of Minnesota, County of Hennepin—ss.

Before me, a Notary Public in and for the state and county aforesaid, personally appeared M. L. Keith, who, having been duly sworn according to law, deposes and says that he is the owner of the Keith's Magazine, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to-wit:

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Sworn to and subscribed before me this 26th day of September, 1919.

R. B. HODGDON.

(Seal)

My commission expires August 16, 1924.

Either water, oil, or spirit stains can be used for wood staining operations.

Water stains produce bright, transparent color effects, but require careful handling to avoid raising the grain of the wood. If these stains are well rubbed into the wood with a bunch of cheesecloth, the grain of the wood will not be raised as the cloth will absorb the surplus moisture and at the same time make an even color tone. If, however, water stains are applied and allowed to soak into the wood without wiping, the excess moisture will naturally cause the wood to swell and raise the grain.

Oil stains produce beautiful color effects, but a trifle less bright than water stains, which often is an advantage. Oil stains do not require such careful handling and will not raise the grain of the wood. They are not quite so transparent as water stains, although they do not obscure the grain of the wood to any marked degree.

Spirit stains make brilliant color effects, and strike deeply into the wood. They produce practically the same appearance on the wood as water stains.

Neither the beauty of the grain in the wood nor the color are taken into account in enameled woodwork. The only attempt is to obtain a perfect surface in a beautiful color or tone; a surface which shall be hard enough that it is not easily marred or dented in usage, which yet can be kept immaculately clean. A great variety of solid tints and colors may be produced which are both artistic and lasting. With high class enamels, properly applied, there is no element of frailty in the enamel finish, nor is it more costly than any other good job of wood finishing.

When enameled finish has been adopted, woods should be selected that are the most neutral in grain and color. Coarse, open-grain woods of pronounced color and broad, prominent markings would not only need filling with a paste filler but would also take more enamel for a satisfactory finish. A properly enameled surface is as free from any indication of grain as a sheet of celluloid.

Among the woods most suitable for finishing in enamel are white wood, white pine, and maple. Birch and gumwood are also good, although these are somewhat darker in color.

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